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ABSTRACT

A text-editing approach to composition in the foreign language classroom is set forth. In a 15-week composition course meeting three times each week, students prepare a weekly composition that they will revise after an in-class text-editing session involving several student papers. The third day is devoted to grammar work. Criteria for evaluating student compositions are set forth. Progress in writing skill is enhanced by careful attention to prose style, and students are encouraged to write pastiches. Finally, students are required to keep a journal. Testing and grading are discussed, and situations commonly encountered by teachers are dealt with. Appendices include suggestions for or samples of personal assessment statement, course introduction for a basic French composition course, grammar mid-term, student evaluation of course, prose style analysis checklist, grammar review sheet, sentence-embedding exercises, and tests. Samples of student work (composition outlines, prose style analyses, and pastiches) are presented, most with the actual text-editing corrections of the teacher. The paper concludes with suggested texts for pastiche exercises. (JB)

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LANGUAGE IN EDUCATION: THEORY AND PRACTICE

43

Teaching Writing in the Foreign Language Curriculum

Claire Gaudiani

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LANGUAGE IN EDUCATION: THEORY AND PRACTICE

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To David Graham Burnett, Jr.
and
Maria Elizabeth Burnett

who write and read well

and

my composition class students at
Purdue University
1977-80

who helped shape this course

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This approach to composition teaching was presented at the national ACTFL meeting in 1979 and at MLA meetings in 1979 and 1980 under the auspices of an NEH/Exxon Education Foundation-sponsored grant: "Workshop for Development of Foreign Language and Literature Programs." I am grateful for the response from teachers at and after these meetings and for the opportunity to present this work to a professional public. These occasions have, I hope, helped me to refine the course and also to anticipate questions from teachers.

I am also grateful for the suggestions of four very able readers before I wrote the final version of this book. Elaine Maimon, Beaver College, generously shared her extensive knowledge of English composition theory. Her many sensitive suggestions have broadened the scope of this book and my outlook on the relationship between writing in English and FL classes. Erika Lindemann, UNC-Chapel Hill; Carol Herron, Emory

University; and Emily Sher, teacher of writing at the University of Vermont all read this text and offered helpful assessments. Claire Kramsch, MIT, and Paul Lloyd and Peter Earle, University of Pennsylvania, were kind to have supplied German, Latin American, and Spanish texts as samples of works for pastiche assignments.

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Any errors or other sorts of folly exist despite the advisors I have been fortunate enough to have.

Preface

Teaching Writing in the Foreign Language Curriculum makes it practicable to teach students to write in a language that is not native to them. Instructors who use this book will find that students will learn the target language more effectively, while at the same time becoming more fluent writers in their native language. As a composition teacher, I am delighted with the appearance of this first major guide to the teaching of writing in the foreign language curriculum. I see this work as an invitation to foreign language teachers and English composition teachers to join in the promotion of an inclusive literacy.

Truly literate people are not confined to a single language but are able to read and write using more than one language system. The unfortunate fragmentation of modern education has sometimes prevented foreign language instructors and English instructors from seeing the symbiotic nature of our tasks. Too often the English teacher does not adequately understand that second language study can help students' fluency in their native tongue, while foreign language teachers are sometimes too ready to give up on students who have not learned grammatical terminology and fluency in their native tongue. Professor Gaudiani reminds us that English and foreign language teachers are members of the same community--a community made up of individuals committed to improving language and critical thinking skills.

Professor Gaudiani also understands the appropriate division of labor between English and foreign language teachers. Students need effective composition training in their native language. Writing in the foreign language program can build upon and reinforce first language instruction. Learning to write is a life-long task, and writing in the foreign language classroom can help students sort through some of the complexities of the general process. Students can see and hear style more clearly in a foreign language than in their own because they are more sensitive to matters like the length of sentences and the choice of words. Students can also more easily understand the merit of sharing work in progress when everybody in the classroom is struggling to communicate in a foreign medium.

Professor Gaudiani calls for systematic research on the relationship between students' English writing skill level and foreign language composition ability. I would like to second her request. My own instruction and experience tell me that *Teaching Writing in the Foreign Language Curriculum* will improve writing across the curriculum.

The existing research of Janet Emig and others indicates that an emphasis on writing improves foreign language learning. Writing helps students to integrate all learning in the foreign language. Writing provides the students with a means for immediate feedback through review and evaluation. Writing also establishes connections between the students' experiences and a foreign code for the communication of those experiences. Writing is active, engaged, and personal.*

Teaching Writing in the Foreign Language Curriculum thus gives the instructor a powerful tool for achieving the general goals of the foreign language course. Professor Gaudiani makes this tool easy to use through her clear, detailed suggestions. Not only does she provide a blueprint for a foreign language course that is designed to be devoted primarily to composition, but she also makes it practicable to teach writing in elementary, intermediate, and advanced courses. Her guidance is always tactful and flexible. She knows how to avoid muddle: she understands that learning to write in a second language differs in several important ways from learning to write in a first. One needs, for example, a much more comprehensive study of the grammatical structures of a foreign language. Professor Gaudiani is also realistic. She charts a manageable course through the sea of paper that could overwhelm the instructor in this enterprise, and she provides optional suggestions for instructors of oversize classes.

I will mention one additional virtue of this text and then leave the many others for readers to discover on their own. *Teaching Writing in the Foreign Language Curriculum* could be read as a guidebook for collaborative learning. Professor Gaudiani knows how to transform a classroom into a community. I hope that in the larger academic community of those of us committed to an inclusive literacy, this text will be an important step toward a partnership between foreign language and English composition teachers.

Elaine P. Maimon
Department of English
Beaver College

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*Janet Emig, Writing as a Mode of Learning, *College Composition and Communication* 28 (May 1977), 122-28.

Foreword

Improvement of student writing skills is a great challenge for teachers at all levels of the educational system. Yesterday's crisis over Johnny's reading and writing has become today's curriculum committee assignment. Many high schools have begun to strengthen the curriculum to produce improved student literacy rates. During the last ten years, several projects have attracted attention for the positive impact they have made on the development of composition skills in students. The Bay Area Writing Project and the Beaver College "Writing across Disciplines" project offer some encouraging results to those concerned about good writing. Many colleges and universities have increased or upgraded composition course requirements in the last three years.

It is clear that no *one* way exists to teach students to write. It is also clear, however, that one of the best ways to learn is to write a great deal, and even to write, revise, rewrite, and edit the same texts.[1] English departments ought not to shoulder the responsibility for composition skill building alone. Each faculty member from kindergarten through graduate school bears some responsibility for the encouragement of good writing. English and foreign language departments, for instance, can offer each other and their institutions joint leadership in advancing student literacy levels. Both faculties are especially qualified to work with language and literature. They deal regularly with vocabulary use, grammar, syntax, composition, structure, interpretation, genre, and related issues. While both groups have prepared, for the most part, to teach literature, each group finds itself increasingly responsible for teaching students to use language effectively. While both faculties may have developed proficiency at this art, they have rarely been taught how to teach others to write. It would seem, therefore, that English and foreign language faculties and their students would profit from the development of some common methodologies that would reinforce the learning experiences in these disciplines.

It appears natural to suggest that foreign language composition courses be designed specifically to enhance composition ability in both English and the foreign language. They would in some cases even be defensible as alternative ways for students to fulfill some part of their composition requirements. Through constant practice in writing, revising, and editing, and through concentration on basic elements of prose style, these courses might offer many advantages to students hoping to improve their ability to write.

The following approach to teaching writing in the foreign language classroom is an attempt to strengthen general student literacy while building composition skills in the foreign language. For the past two years I have experimented with this strategy in teaching foreign language composition. The course I taught was designed for a class of 15 fourth- or fifth-semester foreign language students, although some of these students were actually freshmen. Their major fields covered the spectrum available at a large university. While developed as a prototype for the French section, this course is adaptable to other second language composition classes. As the following chapters will indicate, this approach to writing could be adapted to composition segments of combined composition/conversation courses or segments could be tailored to strengthening the writing skills of elementary-intermediate foreign language students. The approach could be further adapted for use in advanced language, literature, and culture courses.

The design of the method relies on in-class editing of the compositions the students produce each week. During these sessions, the class reads and discusses student essays, not only correcting any grammar errors, but noting elements of style and organizational strategy, using either English, the target language, or a mélange of the two. The class offers suggestions to the writer. In peer groups, students practice making increasingly sophisticated and syntactically complex sentences. Students also practice writing well-developed paragraphs and structuring paragraphs into essays. The editing process gradually sensitizes students to nuances in choice of vocabulary and syntactical arrangements. Ultimately the course provides a grounding in the elements of prose style.

The objective of the text-editing approach, stated to students at the outset, is to help them learn to express themselves coherently in the target language and to become sensitive to the dynamics of good expository writing in general. They are to develop the ability to express their thoughts effectively in essentially correct and well-structured prose. The systematic study of grammar and vocabulary indicates to students that these are indispensable tools to achieve the course goal. Learning to write is not, however, simply learning another set of grammar or spelling rules.

Student commitment to regular writing assignments in foreign language forms the core of the approach. Ideally, students write a composition each week, keep a daily journal, and rewrite each effort until they achieve the level judged by them and the teacher to be satisfactory. From mid-term on, students write compositions every other week, and in alternate weeks, they read a short selection from a prose masterpiece in the foreign language they are learning. After studying this text, they write a two-page prose style analysis in English and then attempt to imitate the author's prose style in a foreign language composition of their own. In my experience, these one-page pastiches in a foreign language, coupled with the prose style analyses in English, advance students' understanding of the dynamics of good writing. I hope to see extensive systematic research on the relationship between English writing skill level and foreign language composition ability. Meanwhile, my experience and my students' evaluations encourage me to suspect a positive link between improvements in each area.

Writing and rewriting, and reading and editing offer students practice in the very skills that they will always need to write well. Just as important, however, is the fact that writing, reading, listening, and speaking skills are reinforcing each other in the learning process. This may account for the high degree of satisfaction I have found among students taking writing courses based on this approach.

This book is not intended as a presentation of composition theory in foreign languages or in English. It is not a book on stylistics or on comparative linguistics. It will not provide a way for students to learn research methods in English or in foreign languages.

The book aims to give foreign language teachers with busy schedules a clear, complete guide to changing the way they teach writing all through the foreign language curriculum. The sample syllabus on page 8 and the introductory packet information found on pages 53 through 62 can, with appropriate modification, go to a curriculum committee that evaluates a new course. Trial and adaptation alone can make a teacher feel comfortable with a new course or approach. I hope this book can provide a useful starting point for FL teachers' creativity as they make their important contribution to improved literacy levels in our students.

Teaching Writing In The Foreign Language Curriculum

Introduction

This book grew out of my belief that the skills needed for good expository writing are not language-specific (at least, not in the Indo-European language group). In simple terms, good writing focuses on three levels: the word, the sentence, and the paragraph. At the level of the *word*, writers consider issues like suitability, specificity, clarity, and nuance. Choice of words also involves selection among parts of speech. A preponderance of nouns or adjectives or verbs affects the final project. At the level of the *sentence*, writers weave words into meaningful syntactical arrangements. Simplicity, complexity, and variety, among others, are concerns at this level. Each word choice in a syntactical arrangement necessarily limits the options for the rest of the sentence. Finally, the level of the *paragraph* involves the sorting, ordering, and organizing of the information. Introductory or topic sentences followed by developmental sentences build toward the summary sentence and thus create an accessible, standard format for paragraphs.

Foreign language students can practice expository writing at all levels of FL instruction, where these general patterns are reinforced, evaluated, developed, and, at times, successfully broken by student writers. As they acquire confidence, students can consider additional issues, such as tone, audience, level of sophistication in expression, point of view, and reader reception. Three notions about learning and writing underlie the text-editing approach to teaching FL composition:

. Teachers should try to write assignments *with* students whenever possible.
. Students must understand and accept the course goals.

While adapting certain elements from English composition-teaching methods, FL teachers must remain aware of the large differences between English and FL composition skill building.

Writing for Teachers

It is easy to forget how hard it is to write. One way for teachers to remain close to this task is for them to write with their students. If teaching load prevents a weekly composition by the instructor, biweekly writing assignments may work better. In some settings, it may be inadvisable for students to edit their teacher's compositions. Should this be the case, several foreign language teachers in the school, the community, or the region should share the task of writing and then reading each other's short compositions, even if they can meet only once a semester to do a text-editing session. In fact, composition skill building might form an appropriate focus for a professional development team of local high school and college faculty in foreign languages. Whatever the schema, faculty who teach writing should themselves, if possible, be engaged in some writing effort.

Building Common Goals

Writing is a lonely activity. The success of the course experience will depend in large measure on the spirit of collaboration of the students during class time. Their efforts during their hours of writing alone will be redoubled if they feel a spirit of mutual support and expect a specific reaction to their work from their colleagues and their teacher.

The ambiance in the classroom is a vital element in the success of the method. To help establish a serious, mutually supportive atmosphere quickly, each student receives a packet of materials on the first day of class. This packet contains

(1) a course syllabus--how the course operates, goals, expectations, procedures, dates and descriptions of tests (see pp. 8 and 56);
(2) a personal assessment statement (see p. 53);
(3) a copy of some student evaluations from a previous class (see p. 60);
(4) a copy of some student compositions (names blocked) from a previous class. I usually choose an example of early, middle, and late composition work from two or three students (see pp. 74-92 for some samples); and
(5) a copy of the mid-term grammar test. The particularly

> demanding nature of this exam suggests to students that they *must* learn the vocabulary and grammar used most commonly in intermediate levels of written communication.

Students use this packet during the first class meeting and retain sections (1) and (2), returning sections (3), (4), and (5) so that I may re-use them with future classes.

During the first meeting, the class and I discuss the organizational principles of the course. We review the syllabus carefully and examine the grammar test. We then read some samples of former students' compositions and some mid-term and final student course evaluations. It is my intention that students develop a desire to participate fully in the course. They should have a clear idea of the amount and kind of work ahead. They must also be aware of the type of progress other students have been able to achieve. The evidence is more encouraging if they see early, error-filled drafts of the work of their predecessors and if they can read the eventual course evaluations written by these same students. The workload in the course is heavy, but on the first day of class this news is accompanied by testimony from former students. Their evaluations show that both frustration and satisfaction, and hard work and progress are part of this learning experience. The new students can also see that their predecessors actually learned to write.

I then ask students to divide into groups of three to spend five to seven minutes examining the evaluations and compositions and to prepare a few comments on the materials. This becomes their first collaborative peer group experience in assessing written work. It is the first of many such experiences. I use part of the first class day to build the teamwork approach to learning. I ask them to keep their notes, jot down each other's names, and to sit with the same group for the next class.

Before they leave on the first day, students are requested to prepare a personal assessment statement for homework. The nine questions on this form help them to focus on their own goals for this learning experience. They compare these with the expectations and teaching methods that they have just learned will be a part of the foreign language composition course. Students answer the questions on the personal assessment statement in essay form and hand it in *before* the third class meeting. I encourage them to write carefully and use their best composition skills, since I will consider it their first piece of writing for the course. Personal assessment statements offer numerous advantages, and I use these statements in a broad range of ways described in Appendix A. I keep them on file in folders prepared for each student. The personal assessment statements also stand as a pre-course writing sample in English. At the end of the course, I will be able to compare this work with the students' final prose style analysis written in English and thus assess the effect the course has had on the development of their writing skills in English.

Depending on the length of class time and students' sophistication, the work of this first class period may need to be carried over to a second day. The introductory work for the course establishes a sense of purpose, mutual trust, high expectations, and good morale. The time spent in this effort has, in my experience, greatly enhanced the teaching-learning process in the classroom.

Writing in English vs. Writing in a Foreign Language

Especially with respect to the teaching of grammar, native and second language composition courses are very different. Obviously, the English composition teacher can rely on the fact that native speakers will have a command of 85-90% of the vocabulary and grammatical structure they will need to use in writing. For second language composition students, the tables may be completely turned. Many students will control less than 15% of the grammar and vocabulary. English teachers help students to draw on their tacit competence, to discover and refine the written language hidden in their aural-oral knowledge of their native tongue. Foreign language composition teachers build toward a version of native competence in the process of developing writing skills.

Foreign language writing assignments need to be corrected more consistently than those written in English. Much of the best composition theory in English suggests letting students write extensively, and reserving commentary only for selected pieces of work.[2] This idea must, I believe, be adapted to the different competency levels FL students bring to the writing task. The volume of paper corrected by faculty must, however, be kept reasonable. I have included options all through this book to reduce faculty workload. A section detailing these and additional options is found on pp. 50-52.

A foreign language composition course cannot fully replace the English composition courses necessary in a well-designed curriculum. It can, however, complement and reinforce these courses. Certainly all faculty members who teach writing, whether they are in English or in foreign language departments, should consult with each other, share and compare strategies, and help each other to improve writing at all levels in their academic communities.

Teachers need to write along with their classes. Students need to understand and accept the goals of composition instruction. Everyone needs to remember that first and second language writing tasks call on some of the same and some very different skills. With these notions in mind, foreign language teachers can, I believe, use their writing course to improve literacy in the foreign language and to reinforce writing skills in English.

Use of Foreign Language in Class

As foreign language teachers transform English composition methods to the needs of their students, questions arise about the use of the foreign language in writing class. The major goal of composition instruction is to strengthen students' writing skills. I have found it practical to use the foreign language as a secondary skill in class discussions and editing sessions. I realize foreign language teachers may differ with me on this sensitive issue. The possibility of using the foreign language to teach writing would be affected by the number of students in the class as well as by their foreign language proficiency levels. Frankly, the capacity of the teacher to conduct the class easily in the foreign language is also a factor.

I usually begin using the target language intermittently after the second week of class. I remain relaxed about moving from one language to the other in my responses to the class as we pursue the editing process. Students tend to speak mostly in English early in the semester and only gradually ease into the foreign language. In short, use of the foreign language in class is not a primary objective, but becomes a more important feature as students develop confidence in themselves as editors of each other's texts and as they hear the teacher use and repeat the expressions needed to accomplish this task.

During discussion of prose style analyses that are written in English, it is natural for the class to speak in English. On the other hand, the students find it increasingly easier to speak the foreign language when they are editing a composition or a pastiche written in the foreign language. Accepting whatever language students feel comfortable speaking assures the teacher that the students will feel free to speak and will, in fact, say all they want to say about a given editing problem under discussion. The problem of learning to write and, therefore, to think coherently in the second language naturally involves both the native and second language. So I have found that the use of both languages in the classroom seems quite natural.

In order to streamline the explanation of the text-editing method of teaching writing, the first section of this book will focus on one possible prototype: the standard fourth semester college-level composition course with three class meetings a week. The basic course will be understood to contain 15-20 students, few of whom are majors, but none of whom are attending the class to fulfill a language requirement. Adaptations of the text-editing approach to elementary-, intermediate-, and upper-level college courses appear in Section II, p. 43.

I. TEACHING WRITING IN THE BASIC FL COMPOSITION COURSE

A. CLASS-EDITED WEEKLY COMPOSITIONS

Writing well, especially in a foreign language, is a difficult prospect. Students in foreign language classrooms often fear writing because they fear making mistakes. Many students have had little experience with composing sequences of paragraphs in English and feel especially panic-stricken about writing in a foreign language. Foreign language composition courses must inevitably begin at a lower level of language sophistication than would be expected in an English composition course. This can be a problem, but also an advantage to students. Naturally, students may feel frustrated at being reduced to the linguistic complexity of a five- or six-year-old. ("My name is Tom. I am a sophomore. I go to Purdue. I am in chemical engineering.") The content and form are hardly appropriate, and students often feel this awkwardness. On the other hand, during the FL writing class, Tom will learn how to create complex sentences from this baby talk. By beginning at the beginning, he can examine the components of simple and clear syntax. He will have several opportunities to rewrite and redesign this content into a more appropriate form.

Overview

The basic composition course, designed for a three-session week, works well if students receive a new composition subject at the last session of each week (Day Three; see p. 8 for suggested assignment pattern) and produce a first draft for the first session of the new week (Day One). At this session, five or six students receive ditto masters onto which they type or write their final drafts. Others copy their compositions onto regular paper. All final drafts are due at the second session of the week (Day Two). Students should follow a set form when putting their names, the due date, composition title, and draft number on each page. Students keep a pocket folder for their writings. First and second drafts as well as pre-drafts should be kept clipped together. When the teacher corrects the draft, this material accompanies the draft being evaluated. (See pp. 8 and 50 for detailed suggestions on organizational strategies and ways to control the quantity of corrections.)

The first compositions range from 50 to 100 words. The second and third pieces should approach 150 words. Clearly these limits are variable, and each teacher will decide what seems appropriate. I make no suggestions about paragraphing or sentence design for the first assignment. The first three topics assigned elicit autobiographical information in a readable expository style.

Gradually, I begin to make specific suggestions about the quality of the organizational schema during the text-editing sessions. By the third or fourth week, I find it best to give students the opportunity to experiment with different ways to approach the writing task. Some make detailed outlines. Others may prefer to make a "shopping list" of main ideas or key words. For several weeks, students consider, select, and experiment with pre-draft schemas that may facilitate the actual writing process. For some, a rigid outline may stultify thought and therefore the flow of ideas and language in their composition. For others, the outline is a "Guide Michelin" that helps them find the best in themselves and avoid getting lost. Writers must eventually discover a personal strategy to achieve an effectively written piece.[3] By the fourth or fifth week, I request that the composition be structured into at least three or four paragraphs and that students hand in the preliminary material that supported the writing of the composition along with their first draft. (See samples of student outlines, Appendix C, p. 69.) If they wish to continue appending this material to later work, I will review it. I do not, however, insist after this first experience.

The fifth essay, two or three times the length of the first, is usually organized into three, four, or more paragraphs. The sixth week combines the prose style anaysis in English and the pastiche in the target foreign language. In the seventh week, the class returns to a regular composition assignment. The eighth, tenth, and twelfth weeks involve English prose style analyses and foreign language pastiches. The ninth, eleventh, and thirteenth involve regular writing topics. The length of the essays in the second half of the course usually grows to a page or two, but rarely beyond. A sample syllabus and set of organizational strategies follow.

Sample Outline of a 15-Week Composition Course[*]

	Day One	Day Two	Day Three
	In class: Text edit, look over first drafts	In class: Text edit, collect finished drafts, assign grammar lesson	In class: Grammar work, assign following topic for composition
Week 1	Homework: Prepare final draft attached to first draft(s)	Grammar lesson 1	Your life now
Week 2	"	Grammar lesson 2	Your life at age 8 and one major event
Week 3	"	Grammar lesson 3	Hopes and fears for the future
Week 4	"	Grammar lesson 4	Description and opinion of Prévert poem
Week 5 (Test)	"	Study for test	In-class hour theme I: review of first theme; embed
Week 6	"	Grammar lesson 5	Pastiche/prose style analysis (Voltaire)
Week 7 (Test)	"	Review all grammar	Grammar mid-term (no homework)
Week 8	Review past compositions	Grammar lesson 6	Pastiche/prose style analysis (Sartre)
Week 9	"	Grammar lesson 7	Justice and tolerance
Week 10	"	Grammar lesson 8	Pastiche/prose style analysis (Flaubert)
Week 11 (Test)	"	Grammar lesson 9	In-class theme II: students' choice of topic
Week 12	"	Grammar lesson 10	Pastiche/prose style analysis (news article)
Week 13	"	Grammar lesson 11	Current event topic
Week 14	"	General grammar review	Review of all compositions; evaluation of progress
Week 15 (Final Exam)	Review	Review	Two-hour final exam: in-class theme and grammar final

Organizational Strategies

Class Notebook: This notebook should be divided into sections, one for notes taken during class editing and sentence embedding, perhaps another for vocabulary lists, a third for grammar exercises done outside of class, and a fourth for elementary prose style.

2 Pocket Folders: Students should keep one at home for completed compositions. The second folder should contain work in progress: the current composition in first and finished drafts and any other composition in rewrite stages. Sentence-embedding/grammar exercise sheets and the journal should also be put in this folder, along with the current packet of texts in use for class editing.

Compositions: Compositions should be typed or neatly written with wide margins and ample space between lines. Messy work takes extra time to handle and should not be accepted. The top of the page should indicate the following: name, class, date, title, and number of composition. Students who receive ditto masters should be told to *triple space* their work, leaving 2-inch margins. The notes from class editing sessions are best done right on the composition sheet.

Composition-Editing Packets: The three or four students with ditto masters should submit their typed masters the day they are due (Day Two according to outline). Run off copies and collate enough packets for all class members. Often students will volunteer to do this. When facilities permit, students should duplicate enough copies of their composition for the class. Copies can be handed out in order, and a stapler circulated to create packets. Packets must be ready for class on Day One of the new week for the text-editing session.

Drafts: Students bring the first draft to class during the period following the assignment. The teacher checks this draft over quickly before or after class. Any short questions can be answered during these times. First drafts are absolutely necessary and must be stapled under finished drafts. *All subsequent rewrites are, in turn, stapled on top of the finished draft.*

Journals: Students purchase a small (6"x8", 50-70 pages maximum) notebook. They write one page per class day, using the right-hand page. Rewrites are done on the facing left-hand page. Journals should be brought to class daily in the pocket folder and can be collected at any time by the teacher. Students should remain up-to-date in their journals and *should date all entries.*

Class Participation in Text-editing Sessions

All students must participate in the class editing sessions and grammar review days. Since work goes on in small peer groups and study pairs as well as via discussions by the whole class, all students have opportunities to become active contributors. Differences in personality and in preparation level will, as always, create some challenges to the teacher. Participation by all members of the class is important for two reasons.

A quick-moving class pace helps avoid boredom and the consequent loss of concentration. Only rarely, therefore, do I call on a student whose hand is not raised. I ask that all students who can answer a question indicate this by raising their hand. Otherwise, I assume they *cannot* answer. Students who answer only on rare occasions will lose all class participation credit. Those who participate actively, regardless of the number or seriousness of errors made, will receive an A for class participation. If a student called upon cannot answer correctly or fully, I go quickly to another and return briefly to the first student for verification that she or he understands the point. *No time is wasted waiting for answers.* My insistence on a rapid pace for the class results from suggestions in the students' evaluations. They have proven very helpful in maintaining the interest and attention span of the group.

Besides banishing (or at least reducing) boredom, active participation by all class members reinforces the basic philosophy of the course. The class is a team. We all have a stake in each other's progress. We are embarked on the project of improving writing together. Editing texts together is a mutually supportive and instructive activity. All benefit. All contribute. Reinforcing mastery of grammar has the same qualities about it. No team member has the right to benefit without contributing. I find that the atmosphere created by this perspective helps mitigate some of the isolation of the writer's task, and gives students a better sense of commitment to the learning experience, their classmates, and to the teacher.[5]

A spirit of teamwork grows from the high degree of class participation and peer group work. This spirit is strengthened further if the teacher reduces competition among class members for grades. Students must not feel that they are competing with each other. They progress at their own rate. Grading standards do not ever provide for a curve. On any given assignment, half the class could receive A's or F's. In the absence of intra-student competition, criticism becomes a way of helping the student writer to produce better rewrites. The students also often find that the writer's work is correct, and that the suggestions offered during editing sessions are alternate ways of expressing the thought. Since everyone wants to get maximum assistance on rewrites, and since students are not in competition with each other, they tend to criticize willingly and constructively.

This supportive ambiance tends to increase students' self-confidence as well. When I began using the text-editing approach, I felt sure students would be too embarrassed to reveal their identities to their colleagues. Consequently, I gave the authors of the compositions to be edited in class the choice of remaining anonymous. (Of course they had to hand in a signed copy for a grade.) Very few students took advantage of this offer after the first few weeks of class. They wanted to be able to read their own work aloud, rather than have me read it. They also preferred to explain what they meant to say. They felt confidence in their colleagues and me. The option can, of course, always be offered, but I have found few students choose it.

Composition Topics

I have found it helpful to focus the first three weeks of topics on autobiographical content. Since the writer in the foreign language composition class will embark on all the standard (and very taxing) tasks of English composition *without* the native command of grammar, topics should not challenge students to draw on unfamiliar content areas. Composition topics can also be organized to facilitate student expressiveness and at the same time elicit certain grammatical constructions. Consequently, I organize topics for the weekly compositions according to a pattern of grammatical objectives. For instance, the first topic might be a description of the students' present life. A second would be a description of their lives when they were eight years old and would include one striking incident from that period. Another early subject might be the students' plans for five years hence, including some of their hopes and fears about the future. A command of the "facts" involved frees students to concentrate on expression and organization of the content. At the same time, the second topic necessitates comprehension of the interplay between imperfect and present perfect tenses. The third encourages use of the future and the subjunctive. All the while, of course, standard forms of pronouns, prepositions, relative pronouns, idiomatic expressions, and the like continue to be important.

During each of the first three weeks, I avoid explaining my objectives in chosing each topic. I explain the reasons underlying my selection at the end of this period. In the early phase of writing, I want students to discover how choice of subject determines the need for certain grammatical constructions. They have usually experienced their teachers' insistence on grammar rules; I want to reverse this process and have them *discover* the need for them. After this "breaking-in" period, my objectives in selecting topics change. No longer keyed to the need for specific grammatical competencies, choice of topic now centers on variations in style and mode of compositions. Students may not be as aware of style and mode as they are of grammar in the foreign language class. I explain my objectives in these later topics so that students can begin to associate foreign language composition writing with improved writing skills in general.

By the fourth week, students have written three different compositions, one each week. They have written a first draft, a finished draft, and at least one rewrite for each of these. They are ready to move away from autobiography, but I prefer to use "bridge" topics for two weeks before moving away from the self-centered subjects. Any subject that elicits the writer's opinion about some familiar issue or item will accomplish this goal. I avoid polemical subjects this early in the semester, especially since argumentation poses stylistic challenges for which students should first be prepared through a pastiche exercise. Discussions of social, environmental, or cultural problems often contain complexities that few students can tackle skillfully at this level. I have found that the best transitional topics are brief descriptions and personal aesthetic evaluations of a short prose piece or poem, a picture or a slide, or a piece of sculpture. Students may enjoy describing and giving their personal reactions to the Eiffel Tower, Buckingham Palace, or the Roman Colosseum, or, for that matter, some local object of interest.

By the fifth week, the students' writing skills have increased significantly, and they have been working hard. I received a very positive response to the fifth composition topic when I asked students to return to their first composition, expand the theme and make the whole essay more sophisticated by using their newly acquired skills. Text editing in class, students' own rewrites, weekly grammar lessons, and sentence-embedding exercises have given students a new set of writing competencies in the foreign language. When they return to their entry-level composition and rework it, they experience the ease and confidence these new skills provide. The psychological boost of this assignment often reinforces students' efforts to continue working and improving.

By the sixth week, the topic can take students directly to a description/analysis of a complex issue. Depending on the age, interests, and proficiency level of students, the topic may concern a school or campus dispute, a regional or national issue, or perhaps even an ethical controversy. The objective is to have students lay out and analyze the facets of an issue without taking sides. Students move from Week 4 and its call for concrete description and personal assessment to Week 6, where the topic is more abstract and their choice of words and organizational strategy should indicate balance and fairness. Again, with each assignment in Weeks 4, 5, and 6, I explain briefly to students my rationale for the selection of the topic.

The first five assignments in the order I give them:

(1) Describe your life right now: who you are, where you live, what you are doing, etc.
(2) Describe your life when you were eight years old: your family, home, school, interests, etc., and describe one important event that occurred during that year.
(3) Describe where you expect to be in five years and explain any hopes and fears you have about your future.
(4) Read the four Prévert poems on your handout and choose one for your composition subject. In your composition explain what the poem says to you about life, how the poet goes about sharing his perceptions, and why you like or dislike the poem.

(5) Read your first composition and all the rewrites you did. Using your growing knowledge of syntax and grammar, expand this first theme. Use sentence-embedding techniques to pack simple sentences. Add more detail to each sentence rather than simply tacking on sentences or paragraphs.

Later on in the semester, after students have had some practice in writing pastiches, I assign the following topic:

> In a well-organized four- or five-paragraph composition, argue for or against proliferation of nuclear energy plants. Develop your vocabulary by using the double cross-referencing technique. Reread your fifth composition to assist you in developing mature syntax in your sentences. Verify the appropriateness of topic and summary sentences for each paragraph.

Class Editing Process

Each week, the bulk of class time centers on reading, reviewing, and editing mimeographed copies of student compositions. Students each receive a packet of five or six triple-spaced, typed, and duplicated compositions which they hand-correct as the editing process moves forward.

Rather than relying on contrived materials, this approach centers the learning experience on the students' own written communications. The texts are meaningful because the students create them, not because textbook writers claim that they are. Chomsky maintains that "any teaching program must be designed in such a way as to give free play to those creative principles that humans bring to the process of language learning."[6] I have found that students respond positively to learning from their own creative efforts. The evaluations of the course bear witness to this fact, as do steadily rising enrollments in French composition since this approach was initiated.[7]

Class editing offers five benefits to students: (1) their efforts to produce a correct and enriched copy enhance their attention in class; (2) they broaden vocabulary and syntactic experience through note taking and discussion of options; (3) their own hand-written notes and corrected packets of compositions provide an additional reference tool for their writing assignments; (4) they become more aware of the complex dynamics of good writing when they continually edit their own and their colleagues' work; and (5) they learn where to suspect errors in their own writing when they have hand-corrected so many of their peers' compositions.

The common complaint when students get papers back during the first two weeks is "I looked it over carefully, but I didn't see those errors." Or "I didn't think that counted." Students who sit for two hours a week as editors learn how to read critically. They practice making judgments on style, organization, and content as well as picking out problems in grammar, use, and vocabulary. I have found that critical reading of their own work gradually improves the quality of the drafts they hand in.

Finally, class editing serves the purpose of creating a comfortable context for students' writing. Writing is communicating. If the communication is intended for the class unit, there is no need to fictionalize the audience. This group has some common ties but is not composed of intimate friends. Students are not writing for total strangers; on the other hand, class members demand more development and specificity in the written work than do parents or close friends who receive more personal, elliptical communications. As editors, students learn to use tact, seek clarity, and anticipate well-organized communications while remaining both independent and sympathetic. The good will and mutual respect of the class unit remain signal factors in the success of the class editing process.

The editing process begins with the student-author reading aloud the composition text prepared in the ditto packet. Once the text has been read, the process continues through five steps.

(1) *Comprehension of meaning*
The class seeks an explanation for any new or unfamiliar vocabulary and responds to confusion sometimes caused by either incorrect or complex syntax.

(2) *Correction of grammar*
Once everyone understands the composition, the teacher reads each sentence individually, requesting that the author or a classmate provide any needed grammatical corrections.

(3) *Analysis of prose style*
When the composition is free of grammatical errors, the instructor asks that the class reread the piece silently and then comment on the style. Initially, students notice sentence length and repetition of the same vocabulary and syntax. At this point, the teacher asks students to suggest solutions to inadequacies of the unsophisticated style. Gradually, over the course of the semester, the instructor teaches students to consider more elements of prose style.

(4) *Analysis of organization*
Students are asked to reflect on the use of paragraphing, and topic and summary sentences.

(5) *Overview/synthesis*
Finally, the class offers general comments on the composition as a written communication.

Teachers will need to develop ease in facilitating the class editing process. It is useful to list the five categories above on an index card that then serves as a guide for the teacher. After the author has finished reading his or her work, the teacher can offer an immediate positive reaction specifically related to some strength in the composition. Then the instructor proceeds, by asking questions, to elicit student responses under each of the headings.

Teachers should begin with some encouraging remarks, because it is our responsibility to establish a supportive atmosphere that builds self-confidence for all participants. *Being supportive does not mean we cannot be demanding.* Students will learn early in the course what level of achievement is expected of them. We can praise honestly and urge improvement firmly. Students tend to follow the instructor's lead in their own comments. They begin by offering a positive reaction to some aspect of the text. Once protocols like politeness and sensitivity to individual differences have been established, students practice looking for and commenting on the strength of a work before searching for errors.

Mutual confidence builds gradually. Mutual respect and a sense of humor can greatly strengthen the students' experience in the classroom. I continue to stress the importance of classroom atmosphere, because I believe it can enhance the learning process in three important ways. (1) If we agree that writing is a lonely task, the class unit forms a supportive but critical "family" to share the difficulties and the victories surrounding this process. (2) The ambiance created helps ease students' natural fears of making mistakes, receiving criticism, and perhaps looking foolish. Everyone makes mistakes. They become learning opportunities for everyone--new insights, review of previously learned information, verification of confusing rules. Errors no longer isolate or embarrass the student. The class experiences errors each day as a natural part of the learning process. (3) The class also creates an appropriate audience for student writing. This kind of experience with the discipline involved in developing composition skills is likely to teach students about the process of writing in any language.

Once several positive comments have been shared, I begin using the outline suggested above to guide the editing process.

1. Comprehension of Meaning

I ask about the class's comprehension of the text. Students learn to ask questions whether they suspect an error or are simply unfamiliar with an expression. Since we are not embarked on a "search for mistakes," we can really *discuss* the text. I do not proceed to the "grammar correction" level until the class understands the text. Usually, this process takes only a few minutes; however, early in the semester, when skills may be very weak, the class may need more time to remove what we call "blocks to communication."

2. Correction of Grammar

In my own classes, once everyone understands the composition, I read each sentence individually, requesting that the author or a classmate provide any necessary grammatical corrections. After I read each sentence, I ask if there are "any adjustments needed." Students raise their hand to offer reactions to faulty agreement or problems with verb tenses. Spelling errors as well as confusion over syntax are corrected sentence by sentence. If necessary, I do a quick review of a grammar point on the board. I may open the grammar book and give the chapter and page numbers where a detailed explanation and exercise can be found to reinforce the in-class review. On rare occasions, I may ask the class to look at the book exercises briefly with me for a fast-paced reinforcement of the point.

In addition to correcting mistakes, I use the sentence-by-sentence review to suggest alternate vocabulary or syntax. Occasionally, I ask for a translation of the sentence into English, which I put on the board. I then ask the class to give two or three other English equivalents of the sentence. I offer two or three equivalents in the foreign language. Two objectives are met. I reinforce the idea that there are often several correct ways to articulate the same information in the foreign language, just as there are in English. I expose students to comparative grammar: English and the foreign language. They compare and contrast the way parts of speech function in each language.[8] They gain experience in using their own language to enhance their expression in the foreign language while actually reviewing English grammar.

Finally, the sentence-by-sentence review gives the class time to consider how word and syntax choice affect the tone. If the tone established is familiar, pejorative, or didactic in the early sentences, a change in tone will have significance in later development of the composition. To illustrate this, I may offer a set of suggestions as a unit. "If you selected _____ in the first sentence, and _____ in the third, consistency in tone will limit you to _____ or _____ in this summary sentence." The lesson here is clear: In foreign languages as in English, while there may be a variety of ways to say the same thing, sometimes shades of meaning and implication make one way appropriate and the other not.

3. *Analysis of Prose Style*

When the composition is free of grammatical errors, I ask that the class reread the piece silently and then comment on the style. Initially, students usually notice short sentences and repetition of the same vocabulary and syntax. At this point, I ask students to suggest solutions to the inadequacies of the unsophisticated style. Gradually, in the course of the semester, students learn to consider more elements of prose style.

During the first six weeks of the semester, I ask students to take notes on "style" in the back of their class notebooks. I go through systematically what I consider to be the rudiments of prose style analysis during these weeks (see below, pp. 23-30). My comments will be concise and uncomplicated; in fact, depending on the composition at hand, the discussion of stylistic techniques may take only three or four minutes, especially early in the semester when communication blocks and grammatical errors and variations tend to absorb more extensive amounts of time. The prose style remains, nevertheless, an important factor in evaluating any written work. I bear witness to its universality by acknowledging a style in every student work.

A grammatically correct composition in the style of a six-year-old receives evaluations from the class that indicate directions for the rewrite. Comprehensibility and perfect grammar do not obviate the need for intelligently conceived style. Both in English and foreign language composition, students tend to permit their written expression to descend the ladder of sophistication toward the rung that offers the most secure footing. In the early weeks of our composition class, gentle recognition of the importance of good style helps students to make this achievement one of their priorities.

4. *Analysis of Organization*

Students have dealt with a text very thoroughly during the first three steps of their editing process. The text has usually improved significantly under the class's collaborative scrutiny. At this point, I request students to examine the *order* in which the information develops. I begin with simple questions: "Does the first sentence prepare the reader for the rest of the paragraph? Can you describe the logic governing the order of the next four sentences? Is the final sentence an appropriate way to close this paragraph?" If students seem unable to give clear answers to these questions, the author of the text is often willing to answer. I also ask students to reverse or scramble the sentence order mentally and consider whether any communicative value is lost as a consequence of disturbing the order. Of course, sometimes the answer is "yes" and other times it is "no"; however, my objective is to alert students to the importance of determining a logic for sentence order. I also want writers to become conscious of their readers' expectations for order. Each day, writers witness their classmates' efforts to discover the internal logic governing the organization. The writers begin to consider this moment when they are writing and to anticipate the need for order.

A second aspect of organization is *elaboration*. In writing tasks, students will often develop a thought in one sentence and then abandon the natural elaboration of that sentence because of a language difficulty that seems insurmountable. The student may then launch and succeed at expressing the next idea, unaware of the gap between the first and second sentences. In our editing work on organization, students learn to recognize these jumps, and they suggest to the writer possible remedies for the uneven or halting flow of his or her ideas. The elaboration of ideas should reflect the coherent evolution in the writer's thinking.[9]

5. *Overview/Synthesis*

As a final task in the text-editing process, the class offers general comments on the composition as a written communication. I usually begin by asking a leading question. How well did this piece fulfill the expectations set up by the assignment? Are there any special attributes of this piece? Does the author assert his or her own individuality in the text? Students look over the composition again and survey it in its entirety, to assess their views on these sorts of questions. Of course, this final task shows that I want them to respect the composition as a whole piece of work intended to express its author's thinking. This aspect of evaluation takes only a few minutes, especially early in the semester when compositions are less sophisticated. As students grow to feel more confidence in each other, they sometimes remark on the improvement a given work represents for its author. This is usually a time to congratulate the writer again on some strength evident in the composition.

With the text editing of the composition complete, the class proceeds to the next essay in the packet of duplicated texts and the process begins again. Early in the semester, text editing takes a long time. A class may edit only one or two short compositions in a whole period (45-50 minutes). I have preferred to proceed slowly and really teach students how to edit. Typically, while individual writing improves and students understand the scope of their writing task (style, organization, and content as well as grammar), the class is also becoming more proficient at the editing process. Consequently, these three kinds of improvement naturally affect the pace at which the class can proceed later on in the semester.

Teachers can prepare for the slower pace by asking only three or four students to put their work on ditto masters each week for the first two or three weeks. Then as the pace of class editing picks up in the third or fourth week, four or five compositions can be included in the editing packet. The important reason for doing text editing is to teach students how to organize thought into good writing. It is more important to do an excellent job at this task than to complete the packet of work for the day or week. *Class editing is an inefficient way to correct compositions. It is an effective way to nurture good writing skills.*

Evaluating Compositions

Teachers of composition often spend a crushing number of hours correcting students' work. These efforts amount to a rewriting task that students would really profit from by doing themselves. Alas, despite teachers' fine work, students often look over corrections quickly and file the composition, or, if they come to a conference, they may listen (a. approvingly, b. admiringly, or c. patiently) while teachers review the corrected composition. If, indeed, it is true that one learns to write by writing and that writing is an isolated task, I think it is wise to let students do revising alone. Consequently, I advocate the following approach to evaluation of student writing:[10]

(1) Teacher should circle all errors and place a squiggly line under awkward or inappropriate usage or perhaps simply place a check mark on the line with an error.
(2) Teacher should make general remarks about the style, i.e., adequacy of topic, development and summary sentences, use of logical connectives, level of sophistication, repetitiveness in vocabulary or syntax, etc.
(3) Teacher should comment on the content. Does the factual information support the conclusions? Can the reader follow the development easily? etc.
(4) Teacher should give four separate grades:
  . grammar and vocabulary use
  . stylistic technique
  . organization of material
  . content

This focuses students' attention on these important aspects of composition. Each should have equal weight. It is common in foreign language courses for grammatical correctness to outweigh all other considerations. In the past, some teachers may have tended to give this impression by "counting off" for each grammar mistake, or using a formula (5 errors = A, 6-10 errors

= B, 11-14 errors = C, etc.). There is, of course, more to a good composition in any language than absence of grammatical errors. Methods of evaluation must bear witness to the other issues touching the quality of the work.

Students can become accustomed to another kind of evaluation scale:

(1) Grammar/vocabulary:
A = fluent with moments of elegance, few errors
B = comprehensible, some errors
C = substantial and significant errors
D = one or more blocks to communication
F = unintelligible

(2) Stylistic technique:
A = skilled use of syntax in terms of content, variation in syntax
B = clear, appropriate, and sophisticated syntax
C = errors, but attempts at sophistication and appropriateness
D = errors and/or inappropriate syntax
F = garbled syntax

(3) Organization:
A = well-organized paragraphs, use of clear topic and summary sentences, convincing, easy to follow
B = good evidence of structuring of paragraphs (perhaps an unwieldy use of patterns of organization)
C = some attempts at organization, but few topic, development, summary sequences
D = hard to follow, organization undermines intelligibility
F = no evidence of planning in structure of paragraphs

(4) Content:
A = significant, interesting, appropriate, well thought out, appropriate to assignment
B = generally good work, but facts may be unsupported, or repetitions or clichés may be apparent
C = careless development of data relevant to content
D = no effort to make content significant to composition
F = incoherent or wildly inappropriate content

Laying out the relevant elements in the evaluation process becomes a way of teaching and reinforcing the important elements of good writing, though students know that grading compositions is somewhat subjective.

Because letter grades have more immediate impact on most students, I use them more prominently than points. For simplicity, point equivalents (A = 4, B = 3, C = 2, D = 1, F = 0) facilitate arrival at a composite grade. This composite grade does not mask the specific strengths and weaknesses of the composition and also organizes and orders my own evaluative thinking.

A well-written but poorly organized composition will be graded, for instance, as follows

Grammar/Vocabulary B = 3
Style A = 4
Organization C = 2
Content B = 3
12 ÷ 4 = 3 or B

Or, a student who writes unsophisticated syntax in perfect Spanish with little thought about organization or content may receive a poor grade despite "perfect" grammar.

Grammar/Vocabulary A = 4
Style D = 1
Organization D = 1
Content F = 0
6 ÷ 4 = 1.5 or D+

On the other hand, students who try hard to write sophisticated sentences, use logical connectives, and organize a well-thought-out content intelligently may make more grammar/vocabulary errors.

Grammar/Vocabulary C = 2
Style B = 3
Organization B = 3
Content A = 4
12 ÷ 4 = 3 or B

When the teacher plots out the grading schema for students, they can see where their efforts paid off and where they need to direct special attention. They can almost always discover some strength and reason to rejoice and also usually locate areas for improvement. (I have had a rubber stamp made up so I do not have to rewrite the four categories constantly.) Somehow an "A" on stylistic technique and a "[illegible]" on grammar make a more lasting impression on most students than a "4" or a "3." Students receive the full explanation of the grading process on the syllabus on the first day.

In summary, students find on their compositions three kinds of evaluative markings. Those on the text indicate location and types of problems (or triumphs). The four-part grid offers a specific assessment of the composition according to the categories described. Finally, the teacher's personal comments about the text assist the students in the rewrite process in a more detailed way. I *always* make an effort to compliment the strengths of the composition, even when the grades are poor. Students must feel some hope, and I think it is better to grade honestly and firmly, and comment kindly, than to inflate grades in an effort to soothe egos. It is most important that the pain of having their compositions evaluated does not discourage students from trying again. The task is, we all admit again, difficult and lonely. Evaluation procedures should be absolutely honest and still stimulate rather than depress new efforts.

Rewriting Compositions

Students may rewrite an infinite number of times (four has, however, been the largest number of rewrites of any single composition that I have actually received). The first rewrite must be handed in *within two weeks* of the day the composition was due, others in a maximum of one-week intervals. This prevents students from storing four or five compositions and rewriting all of them during one weekend. Writing skills develop in more progressive stages when essays are rewritten one at a time. In addition, composition topics are designed to interlock and focus on certain objectives that should be mastered before proceeding to subsequent stages.

Rewriting all assignments is an important facet of learning to write well. In view of the large amount of writing demanded by this course, however, rewriting should be kept a voluntary task. It can, in addition, be made quite appealing if the instructor averages the rewrite grades with the original grade, or perhaps during the first month, cancels the first grade and enters rewrite grades as they go up. I have used this approach with weaker classes and find that it encourages them to commit time and effort to the course early in the semester. They also feel less disadvantaged by what they perceive as their weak command of the foreign language or by their lack of composition skills in English. Most students want A's or at least B's in the course. An initial F or D does not close them off from their goal. It only means more careful work on the rewrite to achieve it.[11] In this rewriting process, the students themselves must develop the correct syntax after errors are pointed out. They work their own transformations of grammar and learn to resolve difficulties using the reference tools at their command. Testing procedures provide a safeguard against grade inflation that could otherwise occur as a result of rewriting and upgrading techniques for student motivation.

I correct rewrites the same way as originals. Sometimes, especially in the beginning, no substantial improvement occurs. Rewrite grades simply reflect this. Students must never feel that any half-hearted second draft will receive an improved grade. In order to merit a reading, the composition rewrite must be stapled or clipped to the original copy of the composition. I can compare the two drafts, isolate difficulties unresolved in the second effort, and recommend dictionary or grammar book work to remedy problems. All future rewrites arrive marked as such--#3, #4, etc.--stapled *on top* of earlier versions (see organizational suggestions, pp. 8-9).

Rewriting their own compositions gives students confidence in their ability to solve problems in their writing.[12] It also gives them experience in using dictionaries and grammar books as reference tools in the problem-solving process. In very mundane terms, they practice again and again the art of finding the correct word to express the meaning they seek. They learn by experience that cross-checking each of the words given in the definition is a sure first step in discovering the appropriate word. They also learn first-hand how pocket dictionaries are useful and when they are likely to fail to help them. They learn the usefulness of sample sentences in larger dictionaries. They learn the art of specificity and nuance in vocabulary search. Similarly, in seeking to correct grammar errors, students will learn to use the index, cross-check verb forms, and relate some expressions to certain special problems. As students *use* the grammar book as a tool to enhance the effectiveness of their writing, access to the language is more nearly theirs. Once students have learned the grammatical forms, they must imprint themselves on the students' minds by dint of continued contextual experience. Practice in using reference tools gives students this continued experience with the language as a means of personal communication.

B. PROSE STYLE ANALYSIS AND PASTICHE

Casually, from the first text-editing session, I encourage students to begin noticing style and making lists of elements of style in their notebooks (see pp. 63 and 64). Students seem to respond better if *they* develop the lists via individual or group observation rather than if they receive a list from the teacher. The objective of studying style is to give students additional tools to vary and strengthen their writing techniques. The more they can learn to notice independently, the more they will have absorbed for their future use. During the first three weeks, as students develop lists, class editing discussions reinforce the importance of style in good writing. The fourth week's composition topic will usually focus on student reaction to a short essay or poem in the foreign language. Week 5 offers students the opportunity to increase the syntactic sophistication of their first composition.

By mid-semester, since students have mastered enough grammar to express themselves correctly, if inelegantly, in the

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foreign language, I can begin to intensify the focus on style through a variety of exercises designed to increase student awareness of this elusive concept. We approach the task by undertaking two new types of writing assignments. Students read short passages in the foreign language and prepare written analyses in English of the text's characteristic lexical, syntactic, and organizational patterns. Having completed the analysis, students choose a topic or question and treat it in the style of the author under consideration. These models or "pastiches" are then judged (in part, at least) on their stylistic resemblance to the original reading assignment. Early efforts at both assignments usually show how unaccustomed students are to considerations of style. It is useful to warn students that they may find themselves reading the short passage 20 or 25 times before they complete the prose style analysis and pastiche.

Specifically, on Day Two of Week 5, the class reads the piece of prose that it will use for the pastiche exercise. Students who have spent five weeks editing each other's prose seem to respond very enthusiastically to the task of reading prose that does not pose grammar problems. Submitting this text to the now-familiar editing process, we lose little time discussing blocks of communication and no time on grammar errors. This class period focuses naturally on style and organization. I suggest that the students refer to the list of stylistic elements that we have been developing. If time permits, I ask students to work in small groups to fashion new sequences based on the ones in the master text. This is the students' prose style analysis/pastiche production.

The writing assignment for Week 6 involves reading a selection, and creating for it a prose style analysis in English and a pastiche in the foreign language. The analysis forms the basis of the student's foreign language composition. Both parts of the assignments are due in draft form on Day One and final form on Day Two of Week 6.

Helping Students to Write Prose Style Analyses

The study of excellent texts as an aid to development of the writing skills dates back to the rhetorical case books of the Renaissance. In composition class, this kind of study offers several advantages. Not only do students gain exposure to fine writing and the myriad elements that successful written works comprise, but they also avoid the mechanistic view of writing that may result from study of isolated elements of composition. As Richard Eastman wisely points out in *Style*, a good forehand and backhand do not make a good tennis player.[15] In the same manner, students considering a substantial passage can examine the problems faced by the writer. They can evaluate the unique solution presented by the successful author through the combined use of many individual skills.

This unique combination makes up a writer's style. As surely as an individual possesses a unique handwriting, each writer has a personal style that closely relates to his or her identity. As Paul Tillich has said, "Whatever the subject matter which an artist chooses, however strong or weak his artistic form, he cannot help but betray by his style his own ultimate concern, as well as that of his group, and his period."[14]

At the same time, I point out that style does not amount to a mold that predetermines the final product. It is not withheld from some and bestowed generously on others. The act of writing is an act of exploration, a *process* with many stages, and style develops naturally from this process. ("Style," as we use the term in class, is in fact ubiquitous. No text exists without style, for no text exists in a vacuum. Each is touched by the individual consciousness of its creator.)

Variety is a key to student awareness of style in writing. I have used excerpts from essays by Voltaire and Sartre to introduce contrasting styles in cognitive or expository language. Passages from the novels of Flaubert and Zola have provided samples of fictional prose styles.[15] While these texts are referred to regularly in the outline below and in the appended student papers, they are meant to serve only as illustrations. The possible choice of texts is virtually unlimited. While I have dealt mostly with "literary" examples, the inclusion of samples taken from popular magazines and current newspapers has much to recommend it. Each of these texts, of course, has a definable style of its own as well.

We begin our discussions of style with a brief definition of purpose. What does the author wish to accomplish? What genre has been selected? What constraints or freedoms does this choice produce in terms of vocabulary? organizational structure?

We then look at the overall organization of the text.[16] What information is presented first, last, etc.? Is the passage built inductively (moving from details to generalities) or deductively (moving from concept to specific illustrations)? What is the position of the narrator or narrative voice with respect to the subject matter? How does the author handle transitions from idea to idea, from one perspective to another?

These questions lead us to some global considerations of presentation strategies. Is the passage primarily descriptive or analytical? Does the author rely on dialogue to convey information or to define characters? Are examples used to illustrate ideas or to introduce them? Such simple and direct inquiries, readily answered by inexperienced students, lead quickly to a lengthy list of elements that enter into the analysis of an author's style. Most students perceive that their answers fall into three general categories: syntax, vocabulary, and overall impressions.

Analysis of Sentence Structure

I have found that the *sentence* is the unit of writing that foreign language students most readily fasten onto as the object of initial analysis. They describe without difficulty and in some detail the characteristics of an author's sentences. Here is an example from an analysis of "Sur L'Antisémitisme," an excerpt from Sartre's *Réflections sur la question juive*. This is the first prose style analysis assignment attempted by this student.

> Sartre presents his discussion of antisemitism in a concise, organized manner which proves to be very convincing. He begins each paragraph with a short sentence. . . . Sartre also repeats the wording of some sentences in order to show similarities or contrasts. . . . The use of logical connectives such as . . . is very prevalent in Sartre's work. This creates a sense of continuity. . . .

Two weeks later, another student made these observations concerning the sentences of Flaubert:

> Nearly all of Flaubert's sentences are long and often complex. He often puts many prepositional phrases in sequences with the use of commas. In fact in this passage, there is an average of about three commas per sentence with some having as many as six. . . .

As the course progresses, the analysis of sentence characteristics may yield particularly perceptive comments, such as this provocative assertion about a well-known poem by Jacques Prévert (uncorrected French):

> Dans «Déjeuner du matin,» l'homme est dépeint comme un automate. La structure du poème me rappelle un programme pour une machine à calculer. Pour illustrer, assumons que l'homme est une automate. Sa tâche est de boire une tasse de café. Le programme serait (1) Prenez une tasse, (2) Versez le café dans la tasse, (3) Versez le lait dans la tasse de café, (4) Versez le sucre dans la tasse, (5) Prenez une cuillère, (6) Tournez le café dans la tasse avec la cuillère, etc.[17]

In general, the key characteristics of sentences to be noted are as follows:

. length
. presence, absence, and type of subordination
. strategies for logical connectives, whether simple accumulation or complex causality
. word order, the presence or absence of inversions.

Because of their ongoing experience with sentence-embedding exercises (see discussion, pp. 65-66), students quickly perceive the importance of observations about information and its placement in a given sentence, whether subordinated, parallel, or isolated. At this point, I am able to point out the value of negative inference as an analytical tool. While students may not conceive of all possible sentence structures that the author might have used but did not, they are now sufficiently familiar with sentence development to draw useful inferences from what they can see the author has chosen *not* to do.

Analysis of Vocabulary and Verb Tenses

Once the students have established a pattern of successfully identifying these various syntactic elements, I encourage them to consider the vocabulary choices of the author. The presence or absence in each text of adjectives and adverbs, the use of concrete or abstract, or general or specific nouns are basic characteristics that are easily discerned. So, too, are the choices of verb tenses and the presence or absence of personal pronouns. proper nouns, and the like. Even beginning analysts of prose style can readily pick out the lexical domain from which certain vocabulary choices are made. Thus, in the analysis of a passage from *Madame Bovary*, students could distinguish between the "romantic" vocabulary that describes Emma's imaginary world and the ordinary terminology that conveys her daily surroundings:

> As Flaubert describes the dull, daily routine that Emma follows, he uses very simple concrete terms. Then as he describes the fantasy world Emma escapes to, he uses more abstract and descriptive words. . . . As the Paris in Emma's mind is described, many more adjectives are used.

At a later time, I would expect this same student also to note the specific characteristics of the romantic vision painted by Flaubert, its use of superlatives, clichés, and various intensifiers.

Similarly, in Zola's careful choice of forms of address and spoken language, students found a key to the class distinctions portrayed in a passage from *Germinale:*

> Zola calls the miner's wife by "La" rather than Madame as the owners' wives are called. The miners' wives speak in a slangy style: «Qu'est-ce que ça!» . . . while Madame Hennebeau uses inversions, rhetorical questions, literary allusions and the pronoun "on" when she speaks to her guests. Zola also contrasts the brief description of the woman: « Grande, blonde, un peu alourdie dans la maturité superbe de la quarantine» . . . with the long description of Bonnemort, the miner of the same age. . . .

Another very important element of stylistic analysis is the recognition of figurative language. Many who regularly talk of "saving" or "spending" time fail to realize that these constructions prefigure the metaphor "time is money," an equivalency largely absent in most Romance languages. Yet once made aware of the pervasiveness of this linguistic phenomenon, my students have generally been able to perceive both implicit and explicit metaphorical constructions and to speculate on the ends to which such figures of speech are used by various authors.

The major questions, then, in dealing with the analysis of individual words and vocabulary choices are:

. Is the vocabulary general or specific?
. Is it concrete or abstract?
. Is it drawn from a particular field such as a technology, a specialized field, emotions?
. How are verbs and pronouns treated?
. Is there a preponderance of adjectives or adverbs?
. Is the language literal or figurative?

Negative inference is, of course, a very powerful analytical tool when dealing with vocabulary choices in one's native language. A student may well see the potential impact of the choice of the word "rage" over the word "anger" in a certain passage. I have found this tool less directly useful to intermediate foreign language students at the level of the individual word because of their limited vocabularies. That is not to say, however, that discussions of connotation cannot be broached. With some help in class and a variety of English examples, small research teams armed with the appropriate dictionary of synonyms can discover much important information about the unique history of individual words.

Analysis of Patterns

Having established the syntactic and lexical items as key elements in the analytic process, the class is encouraged to consider the unique combination of these elements offered by the individual text. We begin by expanding individual observations, such as those about verb tenses, to include the overall pattern of verb tense usage. Similar expansions of vocabulary observations to include the entire text allow conclusions on the overall approach of the author. Is the writing casual? formal? emotionally charged? dispassionate? ironic?

Frequently, the texts under consideration present an overabundance of certain characteristics such as emotional terms and appeals to the reader's sympathy. Such was the conclusion of many students when they read Zola's description of the mine workers:

> The author tends to use long sentences, especially when he wants the reader to feel sorry for the miners, as when he describes Bonnemort as "si ravagé par ces quarante ans de fond, les jambes raides, la carcasse démolie, la face terreuse, etc." for a total of 42 words in this part of the sentence.

We then explore the notion of sentimentality in writing, as a strategy for the solution of certain problems that writers face such as development of sympathy for the protagonist, creation of different time periods in the protagonist's life, or the suggestion of satire.

On other occasions, students noted a number of incongruities between the stylistic choice of an author and the apparent situation in the narrative, e.g., in the following passage from Voltaire:

> En approchant de la ville, ils rencontrent un nègre étendu par terre, n'ayant plus que la moitié de son habit, c'est-à-dire d'un caleçon de toile bleue; il manquait à ce pauvre homme la jambe gauche et la main droite.[18]

Reading this passage after only three weeks of work in stylistic analysis, my students noted the tactics that have helped to make Voltaire the essence of the ironic French spirit:

> Voltaire makes the reader wonder about the narrator (Candide) because the narrator apparently notices the *color* of the slave's shorts *before* noticing that he is missing two limbs.

Irony, then, is not a simple matter of saying one thing while wishing to convey its opposite, but a more subtle tension based on the interplay of forms of expression and things expressed. While Voltaire's irony is broadly painted and thus an excellent introductory experience for analysts of stylistic effects, similar incongruities are to be found in many good writers. In *Germinale*, the hypocrisy of the visitors is amply demonstarated by the contrast between their choice of outrageous compliments and exaggerated praise for the workers' living conditions while the author offers a running commentary on these acts of bad faith. In Prévert's poem mentioned above, the narrator's mode of expression--detached, mechanistic--belies the emotional turmoil of the circumstances, revealed with the simple but explosive « J'ai pleuré» of the last line. In the Flaubert passage, yet another situation prevails as the narrator adopts an ironic stance with respect to the character, Emma, without editorializing as does Zola. He simply remains uninvolved in her emotional roller coaster and distances himself from his own creation in the process.

These discussions of tone, point of view, etc. flow naturally from careful readings of brief passages, once the basic elements of vocabulary and syntax have been analyzed. These observations, in turn, prepare the way for writing/composing the pastiches, the success of which depends greatly on the ability of students to grasp these global considerations of style.[19]

Helping Students to Write Pastiches

Writing pastiches, like writing prose style analyses, could hardly qualify as an innovative approach to teaching composition. "Modeling," or "imitation," as it is sometimes called in English composition classes, falls in and out of favor among English teachers. This approach in the foreign language classroom offers three signal advantages. It puts students in close contact with exemplary prose in the foreign language and may improve both their writing and their reading abilities. It heightens their awareness of certain stylistic devices by involving them in the active reproduction of these techniques. Through the process of distancing themselves from their own language, students can compare related constructions in both languages.

Each time I have taught the course, students have remarked that their reading has been permanently affected. They say that they take less for granted in written works. In the close readings they do to prepare pastiches, they come to see that almost any passage of good writing would yield a very interesting analysis of the use of language. Reading well and writing well can hardly be separated, and this composition course brings them together.[20] Pastiche writing demands more than recognition of the stylistic elements. Students must relate the elements to each other, and to the effect they have on the subject and on the reader. Students go beyond a catalogue of devices and become sensitive to larger issues as they write pastiches. They must abstract the principles and exemplify them in their own practice.

As they attempt to use the foreign language to express their own thoughts in a given style, students discover resemblances between English and their second language. For instance, they may note that in both languages, using very specific, familiar nouns may obviate the need for numerous adjectives and create a spare and forceful style. The use of present tense embedded in past tense narration to convey action scenes tends to intensify the immediacy of action. Incorporating these approaches in their pastiches not only alerts students to their possibilities in the foreign language but also in their native language. Though I have done no substantial research on the question, students have indicated in their evaluations that they discover new tools to strengthen their own communication skills while imitating the style of other writers.

Writing pastiches offers other advantages to students of composition. Whereas up to Week 6, students have received a composition *topic* and written in their own best *style*, the pastiche assignments reverse this process. The class has a given style under consideration for the week. The students choose whatever topic seems to them to be appropriate. Therefore, beyond paying attention to reading and to active use of specific syntactic arrangements, students perceive the relationship of the subject of an essay to its style (content and form). I prefer to let students discover these issues as they work on their first pastiches. Especially at the beginning and intermediate levels of this composition course, I avoid lengthy theoretical discussions of modes of discourse. Students regularly show gratifying imagination and sensitivity in their selection of topics relating to style and author's point of view. For instance, after reading the Sartre passage on anti-Semitism, several students chose to write about racism suffered by blacks; however, others strayed further from the model without losing the sense of the essential relationship of Sartre's style to his subject. One deplored the killing of whales, another the response to handicapped persons, still another the treatment of refugees. Without coaxing or nudging, these students saw the basic issue of discrimination and the author's point of view as they duplicated his particular use of hypothetical dialogue, coined words, active present tense verbs, and the other elements that make this piece a model of polemical style.

Finally, students writing pastiches may overcome some prejudices they have developed (or been taught). They see, however, that stylistic arrangements have an impact on the way the reader comprehends the text. For example, many students have been told not to begin each sentence of a paragraph with the same words, or not to use identical sentence patterns again and again. These are useful guideposts, but the passage from *Madame Bovary* breaks both these "rules." Students cannot help noticing this, and they naturally seek a reason that they typically provide in their prose style analyses. As they write their pastiches, they, too, break certain rules, but they do so out of an awareness of the power of the arrangements they choose. Breaking rules is no longer a sign of lack of sophistication or ignorance but of their growing confidence in their writing skills. They have a wider range of options in their use of language to express thoughts in English or in the foreign language.

In helping students to produce good pastiches, as in other segments of this course, the teacher should guide, let the students *discover*, and then affirm or adjust the students' conclusions. This is not a course in formal rhetoric. By watching how professional writers use language and then experimenting with these same tools in pastiches, apprentices challenge their abilities and achieve progress as well--much to their teacher's satisfaction. The second satisfaction for teachers comes when some of the specific stylistic elements discovered and manipulated in the prose style analysis/pastiche week appear "naturally" in the student's regular composition the following week. The absorption and application of these techniques into the students' own writing obviously strengthen the students' range, precision, and force as writers. Neither of these satisfactions comes regularly, but they are cause for celebration when they do occur. (See Appendixes C and E for samples of prose style analyses, pastiches, and suggested passages for use as master texts.)

Pastiches are handed in with prose style analyses and are also treated as regular compositions for text editing and grading. Marking students on grammar, style, organization, and content has a slightly new meaning on these assignments. Style and organization become *very* important in assessing a pastiche. A good composition that bears little resemblance to the master text cannot receive as high a grade as one that does capture something of the style of its model, even though the student has used decent grammar. Somehow, by removing grammar errors from center stage, students begin to see other factors as equally important.

Class Editing of Prose Style Analyses/Pastiches

Three prose style analyses of masterworks and three pastiches should be duplicated and stapled into packets. All students should keep copies of their own prose style analyses so as to compare and contrast them with the perceptions offered by other students. The students whose papers have been duplicated read their analyses in English, and the class proceeds with its normal editing work, correcting and analyzing them as English compositions. I stress to students the importance of writing excellent expository English prose in the style analyses. The style of this work is as important as the content.[21] The class members proceed, then, to consider the student's perceptions of the elements of style found in the master text. The students can compare these judgments with their own and note down any elements they may have missed.

After two or three prose style analysis readings and discussions on Day One, the class goes on to read pastiches on Day Two. By the time students have discussed the style thoroughly in English, they show particular sensitivity to the efforts to duplicate the model through the pastiches. The students are able to pick up the elements in the pastiche that resemble those in the master text. Because they have all worked (and struggled) with this same assignment, they are all familiar enough with the original text to appreciate their colleagues' attempts to use these elements in their writing.

C. GRAMMAR STUDY

Having worked on editing compositions during the first two sessions of the week, the class spends the third session doing a systematic grammar review. At home, students prepare one full lesson from a textbook designed to cover intermediate grammar in 12 to 14 weeks.[22]

Students in foreign language classes know how dearly their teachers want them to learn their grammar. In the composition class, a subtle change in the teacher's attitude to grammar can, in my experience, enhance students' desire to learn it. The task of writing demands a decent grasp of basic grammar. To write well necessitates continuous improvements in grammar skills. In the foreign language composition course, I insist on being a resource to students embarked on the task of learning to write, and I only teach grammar as the students actually express the need for it. As students begin to write a greal deal, they often sense gaps in their knowledge of grammar. They receive graded compositions marked only with indications of problems and not neatly corrected by their teacher. With the grammar book, they must now embark on the task of improving and correcting their compositions. It has typically taken two or three weeks for my students to realize that they could use our Friday grammar time wisely by getting help from me on the grammar chapter under consideration for that week.

Setting the Tone

Since students all see a copy of an old mid-term grammar test on the first day of class, they know that to do well, they must master the chapters in the grammar review book. I assign a chapter a week on Day Two and suggest that they assiduously study the grammar and write out exercises *for themselves* so that they can ask me any questions during our once-a-week grammar sessions on Day Three. I rarely insist that they write out exercises. I explain that I give them this session as a favor, a semi-independent study. Since this course is concerned with composition skill building and is not simply another grammar course, I will proceed directly with composition skill-building work if students have no questions or need no help on grammar during the grammar session. Each time I have taught this course, my students have initially failed to believe that I would really pass up an opportunity to drill grammar. Before each grammar class, I casually remind students that the mid-term and final grammar tests will come from the exercises in the book. I begin the first grammar session by asking if there are any difficult or confusing parts in the chapter. Few, if any, responses come forth. Then I ask if any exercises posed problems or questions. Again few students take the opportunity to check their answers. I cheerfully close the grammar book and begin sentence-embedding exercises. Students often look amazed (and a few look bewildered) at my confidence in their command of the chapter without verification. I proceed with the writing exercises as I have promised.

Typically, by the second week, two or three students have decided that I really will not *teach* grammar unless pressed to do so. These students ask for an explanation or review of some aspect of the chapter or request that we verify answers to some sentences on the exercise pages. After 15 minutes, the requests usually peter out and I again cheerfully close the grammar book and go on to writing exercises. At the end of class I assign the third chapter of the grammar book and again casually mention the date and content of the mid-term grammar test.

By the third week, at least half the class arrives with exercises written out. Questions fill most of the class period. I try to relate their questions to similar examples we have dealt with in our class editing sessions. With their encouragement, I review the use of the imperfect tense or of relative pronouns. The class is usually lively, and students take notes in the grammar section of their notebook. Often we do whole sets of exercises. The climate of the grammar class is different when students pursue understanding rather than having it pressed upon them by a well-meaning teacher.[23]

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Vocabulary Study

Each grammar chapter contains a vocabulary list. Students who wish to write well need to increase the number of words at their disposal. I ask students to master the vocabulary list by any method they choose.[24] As a rule, once a month, I give a ten-minute quiz on the vocabulary in the chapters covered since the last vocabulary quiz. Some teachers may want to make up their own vocabulary lists. Of course, as the text-editing process proceeds, students will be exposed to new words that their colleagues use in compositions. They will also hear the variations and substitutions, and synonyms and antonyms suggested by the teacher. Students should keep a section of their notebooks just for vocabulary (see p. 8).

Sophistication of Syntax and Sentence Embedding

While students pursue improved grammar skills, the time spent on sentence-embedding exercises strengthens the constructions they use in their first few compositions. Afterwards, these exercises continue to be useful in showing students how to produce more sophisticated syntax. Students work together in groups of two and three to modify and lengthen and finally combine the short structural units. (See Appendix B for sample sentence-embedding exercises.)[25] They manipulate these units and explore the ways in which English and the foreign language achieve the same meaning through varied syntactic and lexical arrangements. All sentences are read and corrected before class time ends. This provides instant reinforcement of students' efforts.

Sophistication in syntax creates great challenges for students. They must not feel that longer, more complicated sentences are preferable to shorter, simpler ones. Their pastiche work will eventually reinforce this fact. They must avoid packing sentences so full that they create unwieldy architectural disasters. Lack of specific vocabulary may produce the need for awkward circumlocutions. On the other hand, the examples in Appendix B show how unsatisfactory the short, choppy sentences are if there is no apparent reason for them. They are clearly unlike discourse that an adult would speak *or* write. Practice in forming syntax increases the range of syntactic options students have at their command.

During grammar days, students may be asked to list on the blackboard all the ways to achieve sentence combination in English. Often it is best for the class to develop a list of linking words, especially if the students have had poor training in English grammar. Their list will include, for instance:

- . Conjunctions: and, but
- . Adverbs: where, when
- . Relative pronouns: that, which, who, whom

Typically, I ask that students use one of the duplicated compositions for Week 1 or 2 as a starting point for sentence combining. The class breaks into small groups and attempts to reorganize some of the simple short sentences of the composition in order to create more sophisticated final pieces of prose. I save particularly good samples of previous classes' compositions and have students rework these as well. (See Appendix C for facsimiles.)[26]

The advantage in this approach to sentence combining is that students are always manipulating the grammar in the context of a whole communication. They are less likely to make the mistake of simply telescoping each set of sentences. The technique that worked to combine the first two sentences may be either repetitious or otherwise inappropriate in the second set. Short, direct sentences have an important place in good writing.

Practicing syntactic sophistication in this contextual way contrasts with the study of grammar in the grammar book. There, the chapter on relative pronouns usually (and appropriately) drills that syntactic arrangement to the virtual exclusion of others. Students tend to approach that kind of drill more willingly when they have had to tackle the more complex job of deciding *what* syntactic tool to use to combine two sentences and then figuring out *how* to use it correctly. Again, quite practically, there is no small measure of satisfaction for students when they have spent 15 minutes manipulating syntax and have obviously improved the composition they began with.

Recently a corrected student composition began, « Je suis étudiant à Purdue. Je me spécialise en biologie. Je viens de Chicago. C'est une grande ville. Mon père est médecin. Ma mère travaille dans une banque.» After sentence-combining manipulations, one student group produced the following: « Je suis étudiant à Purdue où je me spécialise en biologie. Mon père, qui est médecin, et ma mère, qui travaille dans une banque, habitent à Chicago, une grande ville du Mid-West.» Students can see the results of their labors and they have collaborated with their colleagues on exactly the kind of task they face alone each week: producing a readable expository prose style.

Student teams can either read their reorganized compositions aloud or, when time permits, write them on the board. In the beginning, the teams show surprise at the various correct ways that can be applied to solve the challenge posed in the composition. The teacher can often explain briefly why some combinations are incorrect or infelicitous. Discussing the sentence combining in English will permit the teacher to compare and contrast elements of subordination in English syntax.[27] Students who are weak in English grammar may benefit from using one of Jacqueline Morton's books: *English Grammar for Students of French, Students of Spanish*, etc.

Grammar study forms a significant part of the composition course. One day a week is devoted to "old-fashioned" review of rules, practice on written exercises, and sentence-combining and transforming work. In addition, each text-editing class involves adjustments, manipulation, and correction of grammar used in the compositions. When confusion arises about a correction, a swift grammar explanation can always be made orally or on the board. The mid-term and final grammar exams attest to the signal importance of mastery of grammar. Nonetheless, this course focuses on the use of grammar in the context of written communication.

D. JOURNALS

In addition to weekly composition writing and grammar study, students keep a journal. They make one entry for each class day, writing a simple, short paragraph on any subject of their choice. Typically, as they feel more relaxed with the language, students lengthen their entries. The objective of journal keeping is to help students overcome fear of committing pen to paper. This exercise also helps them grow confident about describing daily life, emotions, and events in their second language. In my experience, students take great satisfaction from keeping a journal. They have the opportunity to relate their own lives to their foreign language composition course.[28]

Some students will have had a similar experience keeping journals in English courses. Others may not have done so. Any student might feel uncomfortable about this activity. I suggest that those who feel concerned about the assignment spend two weeks describing their daily routine, either real or imaginary. Then they may wish to use some entries to describe summer plans, career expectations, their families, their most recent travels, current reading, or their assessment of current events. A few students have objected to personalizing their journals. I ask them to create a persona and produce daily adventures related to the persona in their journals. Since the personal and relaxed writing used in friendly letters is appropriate, these students could be encouraged to write one or both sides of a fictitious correspondence. As the purpose of journal keeping is practice in more casual writing, I would not encourage, for instance, descriptions of famous French monuments or Spanish museums.

Students should buy small notebooks with 60 or fewer pages and not larger than 8"x6". These can be easily kept in their pocket folders and brought to class each day. They are also easy for the teacher to collect and handle. Students can write only on the right-hand page, leaving the left side for rewrites, should they be necessary. I have found this system better than having the rewrites done elsewhere. Students create facing texts of the same communication. They and the teacher can correct the entries easily.

Evaluation of journals can be organized in a number of ways. In classes of 15-18 students, these journals can be collected two at a time each class day on a rotation basis. I circle errors and return the cahiers for rewrites of any pages that receive a minus or a check. Only plus grades do not require rewrites.[29] Some teachers may call the grading of journals a stultifying procedure. They find that students worry over surface correctness and reduce the quantity and creativity in their admittedly more informal writing. There is even excellent precedent for not correcting every assignment.[30]

The issue certainly remains open for debate. I have mentioned, however, that FL teachers must be careful not to transfer English composition course notions wholesale into FL writing classes. Effective second language writing practice seems to necessitate more assiduous guidance by teachers than native language composition does. The volume of paperwork for teachers must, however, remain manageable. (Several alternate ways of reducing this load, while still providing guidance to students, can be found on pp. 50-52.)

In larger classes, where correcting of journals poses an impossible burden on faculty, teachers can simply read and then offer a general evaluation of eight or ten entries at one time. Teachers can also reduce the quantity of corrections by asking students to write summaries of their journal pages after every two or three weeks of journal keeping. The teacher then reviews the individual entries cursorily and checks the summary more thoroughly. Of course, the teacher still signals simple errors rather than actually reworking the sentences with mistakes. The summary page might even be a letter to the teacher in which the student reviews the content of the past weeks' entries.[31]

At one student's suggestion, I have recently begun to make journal writing voluntary after the mid-term exam for the most able students/writers. Those who seem to need this practice less may better use their time to extend the length and complexity of their regular prose style analysis/pastiche composition work. The teacher may decide to give this permission to individual students privately. Occasionally, capable students have used this time to read uncorrected copies of compositions from students in earlier composition classes. They enjoy and benefit from correcting and improving these texts. Of course, I block the original author's name so as to assure anonymity.

I always write a short set of comments at the end of my corrections covering a given section. Having circled errors just as on compositions, I take a moment to give students a general assessment of their fluency. For instance, I comment on the use of appropriate verb tenses, the growing sophistication of the student's style, the suitable use of introductory words and expressions to create a better flow between sentences. I try to draw students' attention to two or three developing strengths while also, of course, remarking on the areas that need continued effort. Personal communication with students has particular importance in this course because of the quantity of work expected. Students often write notes to me in their journals in English or in their second language. Some notes include questions about syntax that seem to cause them repeated difficulty. Others are simply the students' reactions to class or to progress in writing, or are personal messages. These unassigned missives are, of course, not corrected. The journal can be a useful tool to enhance teacher-student communication.

E. TESTING AND GRADING

Testing in this composition course involves two hour-long in-class themes and a one-hour test. The final exam consists of a one-hour in-class theme and a one-hour grammar transformation and translation test. These five evaluations verify progress toward the course goal, and the five grades make up 45% of the final grade. Compositions count 45%, and journals and class participation 5% each. No rewrites are permitted on tests.

In-Class Themes

At the end of Week 5, students come to class with a dictionary only. The teacher gives a topic assignment (see suggestions, p. 8, Day Three) and students write a three- or four-paragraph, 100-150 word essay in the foreign language. Ideally, they should spend 10-15 minutes making an outline as they did for Week 4's assignment, considering the information appropriate for each paragraph and placing the introductory, development, and summary sentences for the paragraphs. The next 10-15 minutes should be used to write a first draft, and the last 15 minutes to rewrite and check carefully the final draft.

Students who have written (and rewritten) their first five compositions and, by this time, have also produced some 15 journal entries will usually have developed a surprisingly good capacity to write under pressure. Their text-editing experience will assist them when they reread and edit their themes. If, perchance, students are receiving large amounts of help from friends on their weekly assignments or even have been tempted to have final versions or rewrites prepared by others, they will simply be unable to perform the demanding task presented by the in-class theme.

This first performance should count 5% of the final grade, while the one done at the end of Week 10 should count 10%. The in-class theme section of the final exam should count 10% of the final grade. I use the same method of marking these as I do for the regular compositions; however, *there are no rewrites for credit.* This testing experience lets students see how they are progressing toward one of the course goals: being able to write a short piece of readable prose in a reasonable amount of time with the aid of a dictionary (see pp. 56-59).

Grammar Tests

Learning grammar is hard work. The discipline of memorization rarely fills learners with a joyful feeling. Grammar must be learned, however, and while this course gives students numerous ways to study, practice, verify, and reinforce their learning, they must show their level of mastery through two "old-fashioned" grammar tests. The logic here is not very complex. People who use a given language well will need a certain command of syntactical forms and a certain body of vocabulary. The most frequently needed syntactical forms and vocabulary merit systematic review during a writing course, in English or in a foreign language. This review merits systematic testing to assure students they are in fact in command of this body of basic information.

Many forms of testing will meet this need for verification. I have used ones of the sort included on pp. 59, 67. As long as the teacher has confidence in the testing method and the students understand what it will be, many different methods can suffice.

I prefer translations or fill-ins in paragraph contexts for several reasons. Students have been manipulating language from English to the foreign language in the text-editing class. Writers will often explain: "In the first sentence, I was trying to say. . . ." Then the class will help the student cast that expression or thought in the foreign language. Their grammar classes have solicited the same kind of crossing from one language to the other as we compare and contrast ways to express thoughts using similar syntactical forms in each language. Finally, students have become accustomed to using language in context; thus, I object to individual sentences, each cut off from the others and unrelated to anything else on the test. Testing of grammar should correspond to the expectations and experience of the students. Both the mid-term and the final grammar tests should count 10% each toward the final grade.

Grading

The grading schema should reflect the philosophy and goals of the course. The compositions help develop writing skills and the three in-class themes verify the development of these skills. The major course goal is met most distinctly in these two activities; consequently, together with the daily journal, they account for 75% of the class grade. The acquisition of grammar skills supports the primary course goal, and through test performances and students' willingness to participate in class results in 25% of the final grade. In all, testing counts 45%, balancing the 45% given for composition writing. Of course, many variations are possible.

The schema below assumes 12 weeks of writing assignments (2 weeks or 6 class days' worth of introductory and testing days):

Grading Schema

Item	*Percentage*	*Total Percentage*
Compositions (15)	3 each	45
7 compositions		
4 prose style analyses		
4 pastiches		
Journals	5	5
Class participation	5	5
Testing		
In-class themes (3)		25
first	5	
second	10	
final exam*	10	
Grammar tests (2)		20
mid-term	10	
final exam*	10	

*Final exam consists of one in-class theme and one grammar test.

Grading in a composition course is, as all agree, very difficult and to a large extent subjective; however, it also offers important guidance to students. I find they usually have confidence in the teacher's judgment but appreciate a clear statement of the mechanics of how evaluative decisions will be made.

Student Evaluation

Mid-term as well as final evaluations of the course by students *and* teachers support its collaborative, teamwork-oriented philosophy. I often use the same open-ended evaluation form both after Week 7 and at Week 15. (See examples, p. 60 and p. 104.) Students in one recent class made excellent suggestions during the mid-term evaluation. They noted:

- Write on the board more often to clarify grammar explanations.
- Try to return all compositions the class period after we hand them in.
- Don't let the same people talk so much in class.

I discussed these with students in class. We decided that the first was obviously a fine idea and posed no difficulties. They could understand that the second suggestion could remain my goal but that my other course-load obligations would stop me from achieving it faithfully. The third suggestion was clearly the students' responsibility. They discussed ways of giving the more timid or slower thinkers some time to prepare answers without slowing the class pace. Students decided to pick up their composition packets the day before text-editing class rather than receiving them in class. Some said they would prepare comments on texts at home so as to have them ready for class. These fine solutions, developed by them, gave students a better sense of their shared responsibility for the progress of the course. Moreover, *we still had seven weeks of class together to deliver on the good intentions and challenges of this discussion of evaluation.*

Final course evaluations from students during the past five semesters helped shape this course. Students suggested reading pieces of prose by master writers. Students pleaded for smaller class size. They explained (in English) the benefits they received from this course, the importance of personal attention as well as the large volume of writing (and hence correcting), and thus supported my efforts to hold class size to 15 students.

Writing well is, as I have repeated, a lonely and difficult task. By letting students evaluate the structures that support this task, teachers can improve the structures where possible, explain (and commiserate) where changes are unfeasible, and permit a practical release of pressure resulting from a challenging course.

II. WRITING ACROSS THE CURRICULUM

A. TEXT-EDITING COMPOSITION PRACTICE IN ELEMENTARY AND INTERMEDIATE FL CLASSES

Writing is an important part of language proficiency. In fact, it would be difficult to maintain that a person was proficient in a language in which he or she was unable to write coherently. Writing calls on the individual to formulate sequences of logical thought in intelligible and appropriate syntax. Elementary and intermediate foreign language classes are usually taught to people who can already write to some degree in their native language. The FL teacher should elicit writing assignments in the second language as well, thus building on the students' skills in the first language as they learn the new language.

Substantive writing experience can be incorporated into the early second language sequences. During the earliest stages of foreign language acquisition, students obviously must learn verb tenses and basic syntactic structures. Even at these stages, I prefer to elicit two or three sentences related to the same topic rather than single unrelated grammar sentences in drills and exercises. For example, I prefer Group A to Group B.

Group A[31]

1. I have an apple.
   The apple is red.
   The apple is not blue.
   The sky is blue.

2. Marion is a man. I am
   not a man. I am a woman.
   My name is Marion.

Group B

1. I have an apple.
2. The sky is blue.
3. Richard is a man.
4. My name is Ann.

From the examples in Group A, a class can quickly see what needs to be done in English to present this information in a more sophisticated way. Logical connectives like *and*, *but*, and *although* are not simply pesky parts of a grammar text to be memorized in list form. They help make coherent, mature sentences out of baby talk.

When students learn grammar in sentence groups, I find that they can often write better earlier in the course. "Directed themes" also help support this process. Ask students five or six related questions in the target language. The answers they give should form a paragraph. This is more effective if the questions are based on a short, simple reading. One of the questions should elicit a personal response to the reading or to a character or event in it.

One approach I have used to practice writing in elementary classes involves asking students to envision a "Little Prince." I ask each person to think of a child of three or four who speaks only the target language. Students then write short notes to this child. The notes, intended to be read to the child by a parent, describe very simply some subject within the vocabulary range of the student. Even adult students have found this a reasonable way to begin writing without feeling so inadequate to the task.

By the end of the first year of college language at the latest, students should, I believe, be capable of summarizing their readings of specially prepared passages. I suggest assigning this task once every two weeks to the whole class and using the text-editing approach to review and comment on student summaries. They need not exceed five sentences. Some group work might precede collaboration of the whole class in this effort. In small groups, students can receive some assurances of basic comprehensibility of their paragraphs before they share them with the class. The group may nominate, or the teacher may appoint, four or five students to put their work on the blackboard while the groups continue their efforts and the teacher visits the groups for quick conferences. The class can then "edit" the compositions together. Since they have all written on the same subject, vocabulary and syntax as well as content will be familiar to all.

I have students work in groups in class with dictionaries to create paragraphs describing famous people, places, or things. Each group conceals the identity of its subject to create a mystery essay. One person reads the essay aloud and the other groups must guess the secret. We choose one general topic such as famous cities, political figures, or even common items found in a house. The group that can stump the class wins a 35-cent bag of nuts. I go from group to group helping as needed. This is a very lively activity and the general topics can be more or less sophisticated depending on the age and interest level of the students. This works especially well as an early writing experience, because students learn together, quickly and painlessly, how writers behave. Writers look up words. Try out sentences. Cross them out. Rewrite them. Reorder them. Find synonyms. Some even try out their work on friends and accept and evaluate their suggestions. Students may have less resistance to writing and actually experience less confusion if they develop a sense of how writers behave. They may also associate writing in the FL with the satisfaction of actually communicating with colleagues. Writing, editing, and revising in this exercise become almost one act, and students prepare for subsequent collaborative editing of texts they write in class.

Most of the composition sections I have seen in FL textbooks can be adapted to the class text-editing approach. Taking dictations, handcopying well-written prose and transforming paragraphs all support this skill building and can be used successfully very early in the sequence of courses.

Three elements emerge as particularly significant to each writing experience in FL classes. Grammar review, practice, and testing should involve meaningful units of several related sentences as often as possible. Creation of simple, short paragraphs should occur in a natural context that recognizes the unsophisticated level of prose that students at this level can produce. Lack of sophistication is no excuse for postponing writing assignments. Language proficiency will become more sophisticated as the need arises to communicate effectively and coherently. Finally, peer groups provide an excellent nonthreatening format for introduction of writing assignments.

Intermediate levels of grammar courses can, in many cases, adapt the first four or five assignments listed in the model composition course into the class syllabus (see p. 8). Naturally, if students have been introduced to writing in their elementary classes, they will be even more ready for these tasks. Text editing of the short essays students write, even just once a month, can offer a welcome and productive break in the grammar course routine. Sophisticated versions of the writing suggestions for the elementary level can surely prove useful at the intermediate level, particularly if the teacher refers to the sample prose style analysis list (p. 63) and directs students' attention to specific elements of good writing like varied syntax and avoidance of the use of repetitious vocabulary without a reason.

Teachers of intermediate-level students can also help them evolve preliminary materials to support good writing. The creation of outlines or shopping lists of key words related to the subject are two different and useful ways to stimulate a writer's thinking in preparation for the task of composing.

I have found very effective the technique of "group composition" at the intermediate level. This combines the writing and the editing processes and draws on collaborative aspects of the text-editing method. I begin by showing a picture or short film to the class. On the board, I write a title for the composition we will write together about the item. I ask students to jot down some key words and ideas related to the item and title. Then I have several students read their list. This assures that everyone has some good notions to work from. Sometimes students work alone, other times in their peer groups. In either case, I request a student to write a "first sentence" for our paragraph. Two or three volunteers read their creations aloud. The class then selects the most appropriate or interesting topic sentence. I ask for a logical second sentence for the topic sentence and have writers read aloud these suggestions. The class builds a composition together. If the class has two different favorite topic sentences, I may run one "first" sentence at the top left of the blackboard and the other on the right. We then compose two different essays. Sometimes we develop two quite different ones on the same subject at the same time and I move from one board to the other as we decide on suitability based on tone, author's stance, audience, and similar issues. Students in one class had great fun creating one serious and decorous composition and one outrageous one on the topic at hand. They struggled valiantly to bring a sense of humor and satiric or iconoclastic edge to the nonconformist paragraph and were often amazingly successful. They asked to have composition class more often. This in-class writing does not generate corrections for the teacher, but does seem to build interest and ability in writing in the target language.

B. WRITING IN LITERATURE, CULTURE, AND CAREER-ORIENTED SECOND LANGUAGE COURSES

Many faculty in upper-level FL courses give students a choice of writing papers in the target language or in English. I suspect some of this apparent generosity results from the students' inability to write coherently in the second language. Some probably also comes from the remembrance of the mental pain the teacher felt at trying desperately to understand the essays in broken French or Spanish on country love or Latin American poetry. The nagging question persists: does the student simply not understand the topic well or is it just that she or he understands and cannot communicate well. The sad truth is that many students get to advanced second language levels with little ability to express their thoughts in coherent written sequences, even though they have done reasonably well on grammar and reading tests. I hope that students will have increased opportunities to practice this skill and evaluate their writing, thus reducing the likelihood that they will find themselves in this predicament.

Literature and Culture Courses

Upper-division courses should elicit a minimum of one or two typed pages of expository writing every two weeks. These short assignments might, ideally, alternate with longer three- to five-page assignments. The teacher might read these and comment on them, advising ways to improve them but not actually putting a grade on each one until the student marks a given draft as the *final* draft. Suggestions for improvement might cover content as well as form. These essays could be used for literature class discussions. The topics could be designed to elicit opinions on subjects suitable for formal or informal class debates. The statements could then be read and used as position papers. This approach is particularly useful in culture and civilization courses. Ultimately, students in the class might form an editorial class and read, edit, and select from among their final drafts the best of their works for a writer's journal.

Courses on the media in France, Germany, Spain, or Latin America could elicit short reviews of polls, current events, or films as these are reported in the foreign press. Students could then publish a *Current Press Review* for the intermediate language students and the department to use. Again, students should follow the procedure of weekly or biweekly short papers that move through draft sequences. When course load makes constant correcting impossible, students may be told to do fewer rewrites of some drafts as opposed to bringing every week's work to the "final" stage. Every week's assignment, though, should be carefully executed and redrafted at least once.

In some cases, students in advanced classes may be willing to meet for an additional class hour every other week to do text editing together. Of course this should be encouraged, and the teacher should attempt to attend often, especially if the majority of students are not trained in peer teaching and text editing.

I have found that faculty in related areas are often very amenable to pairing their courses with foreign language courses. For instance, a course on Latin American history or current affairs offered by history or political science departments could be paired with either a composition course in Spanish or with a course on Latin American press or culture taught by the FL department. If one course could be scheduled to follow the other, then faculty members as well as many of the students might be able to arrange to remain together studying, reading, and writing on related topics in both courses. Students in the 2:00 p.m. composition section might "edit" Spanish news articles or other documents related to the 1:00 p.m. Latin American history course. Students could write pastiches based on the articles, take opposing political stances in their pastiches, and explore together the ways in which people make language work for them.

Business Courses

Likewise, a course in the use of foreign languages in the business context can strengthen writing skills through the text-editing method. Letters and business reports go through drafts, revisions, and class commentary just as autobiographical sketches do.

Social Work, Allied Health, and Paralegal Courses

Although foreign language skill for these professions is often assumed to be solely oral-aural, those who believe that writing enhances the cognitive processes will see the wisdom in having students in the courses practice writing. They may write up descriptions of clients, summarize case histories, or report on results of economic problems or research findings related to their clients. These documents written in the target language by individuals or teams could be assessed for the suitability or realism of their content and edited to improve the writing levels.

I believe that increasing the quantity of writing demanded of students across the FL curriculum aids them in mastering the material they are working on. Whether literature, history, or philosophy of science is the subject, writing about it in a second language enhances the learning process.

One general way to increase writing in advanced courses is to ask students to prepare monthly summaries of their readings and their class discussion notes or lecture notes. They can hand in these summaries for review after spending one or two class days editing them together. Students realize quickly how much this kind of assignment will assist their exam preparations.

Finally, many people learn best by teaching. Students in advanced classes can write simple, well-organized presentations on their upper-level readings and send copies, once they are edited in class, to elementary and intermediate classes. There, these texts, no matter what subject they cover, could either be read for "extra credit," used in class for enrichment, or used as subjects for peer group discussions. The texts might even be translated or summarized by the less-experienced students. The more advanced students may be willing to lead peer group discussions attended by their junior colleagues.

Again, the commitment to constant writing, editing, and revising will strengthen writing ability. Making these efforts for a specific reason and dealing with a compelling topic make the task less onerous.

The easiest way to adapt the model composition course to advanced courses of any kind is to use some course readings for pastiches and to use the Day Two and Day Three (reserved for grammar, see p. 8) for presentation of regular course material. Then the class devotes Day One to reading and editing the student compositions on subjects related to course material. The four skills necessary to the development of real proficiency must *each* be practiced in upper-level courses. Often, if reading and discussion are undertaken in class in the target language, practice in writing well is hardly ever accorded a prominent place in the syllabus outside of the composition course. I have some hopes that the suggestions here will spark teachers' imaginations to correct this unfortunate situation. (See the following section for suggestions on managing the paper load.)

C. MAKING IT WORK

Common Questions Teachers Ask

(1) Do students get bored with the routine?

I try to individualize the work of writing class. I ask everyone to do all assignments as given until the mid-term. Then I often vary assignments depending on the degree of progress and capability of individual students. Especially competent writers may wish to give up journal writing in return for reviewing first drafts with a classmate whose work is progressing more slowly. The latter may also need special work sheets or a private conference with the instructor.

The use of prose style analyses/pastiches after mid-term usually challenges even the best writers without disrupting the slower ones. It certainly breaks the tedium of the weekly composition topic routine. Students usually appreciate reading good (French) and studying it for the qualities they can use in their own writing.

(2) What about student/teacher conferences?

Since each composition receives detailed comments, and text editing permits constant interchange, students seem to feel involved with this course with only a few private conferences. Since they ask and answer so many of their own questions in class, write marginal notes to me on their compositions, and receive my personal comments on each rewrite, this arrangement seems to suffice for the great majority.

I drop in on peer groups doing text-editing or sentence-embedding work and have short, tightly focused conferences with group members. Before and after class, the spirit of these focused sessions continues in personal conferences.

(3) Do students ever ask to (or seem to) write compositions in English first and then translate them?

Sometimes, but I strongly discourage it. They must, of course, reinforce the process of thinking in the second language. I tell them to avoid the translation trap.

(4) Do students cheat by having friends write compositions or journal entries?

This has not posed a problem because, I think, in-class themes and grammar tests count so heavily (see p. 41).

Suggestions to Avoid Being Crushed by the Paperload[13]

With a class of 15-20 students, correcting compositions is a very grueling job. I try to limit myself to ten minutes per composition per week. The kind of corrections described earlier on pp. 19-22 should not take longer to do. At best, I tend to spend at least four hours per week correcting compositions and rewrites. The latter take less time because their quality is usually markedly improved. During the three or four weeks when both prose style analyses and pastiches come in, this time will lengthen, though not double. Journals at the rate of two per class day usually take another half-hour to read through. During weeks when testing occurs, the workload increases.

This burden becomes impossible where class size exceeds 20 or where course load exceeds 3 per semester. These faculty loads are now the rule more than the exception. Therefore, rather than abandoning the goal of having students write extensively in FL composition courses, teachers might want to consider the following adaptations to reduce the paperload.

1. *Teachers' Solutions*

- Read Bruffee's article on peer teaching and create study pairs and/or peer groups of three to five students.

These groups can read and revise each other's second drafts and insure that the teacher receives a more polished third draft for commentary and evaluation. This saves the teacher's time and improves student learning.

- Encourage small group work both during and outside of class. Ask students to acknowledge any assistance they receive on drafts of their work.
- Let peer groups nominate their members' best compositions for teacher's consideration and grading. They might send one work from each student every two to three weeks. The groups' consideration of each student's work should help insure continuing good work from all.
- Let students exchange folders occasionally and signal the errors on confusing elements in each other's second drafts. The teacher can move about the room, assisting commentators.
- Assign a new composition every other week. On alternate weeks, ask students to hand-copy and translate into appropriate English a piece of prose in the target language. These can be corrected all together during a class period.
- Grade *only* third and final drafts. Look over and make suggestions on others. Ask students to bring each week's composition through two drafts and every two weeks to bring one of them to a third and final draft that will be graded by the teacher. All other drafts should remain in the student's folder for commentary and correction during peer group or study pair work or student-teacher conferences.
- Do not correct journals at all except if students request your assessment. This is not as useful a solution in FL composition as in English composition class. Students often become frustrated when they are repeatedly using a syntactical structure of which they are unsure. I would prefer to ask for two rather than three entries a week.
- Have students write summaries of their journal entries, or, if they prefer, letters to the instructor in which they summarize the entries. Only check *these*, not each journal entry. The actual daily journal pages should simply be present in the journal for quick review (but not for grading).
- Further simplify the grading procedure (pp. 19-22), or give more general evaluations of some assignments and do detailed grading of others.

2. *Administrative Solutions*

Several obvious solutions may, depending on the circumstances, lighten this workload as well. They involve administrative reorganization not within the purview of many faculty members. I include these solutions with the additional suggestion that teachers keep copies of students' first and final compositions. These become impressive evidence of the effect of the text-editing method on student writing skills. This evidence can be shared with administrators. As they become convinced that these courses make a substantive difference in student literacy levels, they may be more willing to help teachers arrange smaller classes and appropriate schedules. Teaching students to write well is an important task. It must be done *well*. Teachers must have time to do it well.

In one of the better of all possible worlds, therefore, teachers and administrators could work to

- keep class size between 10 and 15.
- arrange a course release for every two composition courses an instructor teaches.
- arrange for an assistant to help grade papers. (This is least satisfactory.)
- arrange to teach courses with little or no correcting in the semester when composition courses are taught.
- set up a writing tutor to assist students with composition drafts. This person might be a work-study language major. With supervision, a group of advanced majors or M.A./Ph.D. candidates might staff a language tutorial center and receive class credit or a stipend for their efforts. In some areas, community volunteers may come forward if asked to help.

III. APPENDIXES

A. INTRODUCTORY PACKET

1. Personal Assessment Statements

While it has been common practice in recent years to encourage student evaluations of courses and instructors at the end of the semester, I have found that certain advantages result from the use of personal assessment statements at the beginning of each course. In fact, these statements are natural prerequisites of final course evaluations. Assessment statements are designed to inform the instructor about the students' specific orientation to the course. They also serve to increase the students' awareness of the learning process and to help the instructor to integrate each student into the class unit and establish an ongoing process of evaluation.

While other instructors would certainly want to adapt to their own teaching styles and course needs the nine questions that constitute the basis of the students' personal assessment statements, I find it useful to concentrate on students' motives, goals, and expectations in taking the course, and on personal observations they can make about themselves that are relevant to the course.

Specifically, during the first week of class I ask my students to submit written responses to the following questions:

- Why have you chosen the class?
- What are your specific goals for this course?
- What do you expect the content of this course to be?
- What prior knowledge of the subject do you feel you bring to this course?
- What do you feel are your special strengths and weaknesses related to the course subject?
- How does the course fit both in time commitment and in content with the broader objectives of your major fields of interest?
- What pedagogical methods in your experience best enhance your learning and why?
- What are your outside interests or skills?

. Is there any part of this statement you wish kept confidential?

While the usefulness of student responses to these questions will vary somewhat according to subject, level, and enrollment of the course, I believe that the answers have immediate and long-range uses for many students and instructors in undergraduate classes.

For students, the most immediate benefit of writing assessment statements is that they must direct their attention early in the semester to basic questions relating the course to their personal situations. In my experience, many students have not thoroughly explored these questions for themselves in advance and consequently suffer certain frustrations and disappointments as the course proceeds. Writing a personal assessment statement encourages students to consider different aspects of their commitment to a given learning experience.

For the instructor, these statements may have a number of direct applications. Upon discovering any students whose responses indicate that the course may be inappropriate, the teacher can advise them of more suitable course offerings before valuable time is lost. The knowledge gained from the statements enables the instructor to correct misconceptions about the course content or the subject. Assessment statements also help instructors become aware of the range of objectives and expectations in specific classes. This awareness may result in modifications in the course or even eventually in departmental curriculum. For example, in classes of fewer than 30 students, I have tailored teaching techniques and readings to fit the expressed needs of the students.

These statements have helped me to improve the quality of peer interaction in and out of class. I encourage students in the same majors or those with similar goals to form study pairs. Students with common outside skills or interests may be alerted to each other and to the possibility of relating their interests to the course in some appropriate way. Particularly strong, verbal students often appreciate the chance to tutor a classmate or to team-teach a class session with me or with other capable students.

I use the information in the statements to inform the students about the diversity of motivations and backgrounds within the class. By making them aware of each other's objectives and needs, I help them to establish some group goals and priorities. In my language classes, where communication among students advances individual competency, mutual understanding improves the learning process. My students often decide together to reduce competition and to implement peer-instruction plans. More attuned to each other as individuals, the students are more willing to help each other to achieve progress toward their personal objectives.

Assessment statements enable the instructor to become better acquainted with the students earlier in the semester. I have also found that my conference time with students is more efficiently used because the assessment statements provide me with quick access to their relevant background information. This would be particularly valuable to instructors of large classes.

The answers to the questions on pedagogical methods and personal strengths and weaknesses enable the instructor to suggest individualized contracts or skill-building exercises where necessary. In my French classes, I find that somewhat timid students often benefit from "response contracts," whereby the individuals promise to volunteer for two questions per oral session, and I promise not to call on them unless they want to respond. These kinds of opportunities personalize instruction and allow the students to participate in the teaching-learning process according to both their individual abilities and their commitments to the course.

Another long-range use of the assessment statement involves the ongoing process of evaluation. While disclaiming any connection between assessment statements and behavioral or performance objectives, I believe that they are one useful way to establish a basis for continuing evaluation of students' work. I keep the assessment statements in individual folders in which I return each student's test after it has been marked. Students correct their errors and write critiques of their tests, describing the types of mistakes they made and the kinds of proficiency they demonstrated on the tests. They also evaluate their progress since the last test on the basis of the information in their assessment statements. I encourage students to evaluate the course and my teaching at the end of each test critique. This information is useful in helping me to improve my techniques during the semester and to get more immediate feedback on my methods than the final course evaluations alone could provide.

I have found that this emphasis on the continuous nature of student-teacher evaluation concentrates students' attention on the gradual progress they are making in developing competency in the subject. In several instances, students who expressed discontent with their progress have changed their study procedures. In other cases, particularly where students were nonmajors and found their progress encouraging, they have tended to increase their commitment to the course, indicating to me that they felt their efforts were "paying off." Eventually, the students return their files to me for my evaluation of their tests and my comments on their critiques.

At the end of the semester, the students' files serve as a basis for arriving at grades during private student-teacher conferences. In most cases, the student is able to see the progress made during the course, despite the increasing complexity of the material. I try to show students how I arrive at their grades. The conference is a positive experience if we have communicated honestly in our respective test critiques. On the average, I have found that very few students are distressed over their final grades. Clearly, this conference process is impossible in many classes for a variety of reasons; nonetheless, instructors may design variations for certain courses. In large lecture classes, associate instructors may handle this procedure. Another alternative is to offer the assessment plan as an elective experience for students who wish it or who are majors in the course field.

Whether or not final conferences are possible, students can still be given the option of examining their files at the end of the course. In my experience, students often indicate that they discover interesting facts about themselves as they compare their initial statements with their actual performance. Some have said, among other things, that they learn how realistic they are in setting goals, describing their motivations and abilities, establishing their expectations, and assessing their commitments. I find that the use of student personal assessment statements encourages students to develop their analytical and reflective skills and to be self-critical in a specific context.

2. Sample Course Introduction for a Basic French Composition Course

I. *The objective of this course* is to teach you to write a comprehensible French prose essay with the aid of a dictionary in a reasonable amount of time. You should, by the end of this course, have the ability to express your thoughts clearly in essentially correct French prose. Grammar will be handled as an indispensable tool to achieve the course goal. However, this is not simply an advanced grammar course. The secondary objective is to enhance your English writing ability by studying the dynamics of good writing.

II. *The method.* We will work together to achieve the course goal in a number of ways. Many aspects of this method have proven effective in teaching English composition and have been adapted to second language writing practice.

A. Once a week you will write a composition. Usually, I will give you a topic on Friday. I will check off the first draft before class on Monday. Final draft will be due on Wednesday.

These compositions will be between 50 and 100 words for the first four weeks of the semester.

They must be typed and triple-spaced. Each week I will choose three to five students who will put their compositions on a ditto. *We will edit these together in class.* Compositions will be due every Wednesday and, as a rule, will not be accepted late.

B. You will use your grammar book and dictionary a great deal as reference tools. Friday's homework will consist of your studying one chapter in the grammar book. I will suggest specific exercises. We will review these and your questions about the grammar work during class on Fridays.

C. You will keep a *journal*. You will write a short paragraph with a minimum of five sentences each class day for the first six weeks of the course. You may write about anything you want: daily activities, reactions to books, films, classes, friends, sports, etc. Anything is a fair subject for the journal writing. You should, however, avoid repeating an account of the same daily activities. Assume that your reader is your composition teacher. I will collect the journals every two weeks or so. A notation of plus means the entry is comprehensible. A check indicates that I have some minor difficulties in understanding your communication. A minus means I had major difficulties caused by irregular syntax and/or vocabulary. I will collect these a few at a time (two to three each class day).

Keep the sentence structure simple. Look up words you can't remember how to say. The sentences MUST relate to each other; however, the daily paragraphs do not have to relate to each other.

Date the paragraphs in French. Skip lines and write neatly so I can read your work. Use a small notebook. Never remove pages of the journal. Skip the pages on the left side of the notebook; leave these for corrections or rewrites of the entries on the pages opposite.

D. Three times during the semester we will have *"in-class themes."* These will be tests of your progress toward the course goal. Two of these will function as hour-tests; the third as part of the final exam.

E. At mid-semester time, and again during the final exam period, one hour will be devoted to testing grammar, based on the exercises in your grammar book. In addition, short grammar quizzes may be given.

F. We will read *passages* of lucid French prose to inspire your writing.

III. *Grading*

A. Fifty percent of your final grade will be based on your journal marks and weekly composition grades.
In the journal: + = A
✓ = B
- = C
Each entry will be graded. Grammatical correctness, vocabulary usage, and accuracy of expression of ideas will all count. PROGRESS is the key concept here. You are in this class to learn. No one expects "A" work the first week of class. We will work together to achieve this.

B. Twenty-five percent of your grade will be based on grammar tests and class participation. The grammar tests include quizzes and parts of the mid-semester and final examinations. Class participation means your effort to help your colleagues during class. Since classes will often be editing sessions, your suggestions, corrections, and questions will provide the richness of our learning experience.

C. Twenty-five percent of your grade will be based on the in-class themes. The first will equal 5%, the second 10%, and the third 10%.

This weighting of the themes should show you the importance of making *progress*. Careful work and good work habits early in the semester will help ensure your improvement as the course continues. You will be penalized less for errors early in the game than for those later on when you will have had time to learn to write French well.

IV. *The Philosophy.* Language is a communication skill. Learning a foreign language is simply learning to communicate in a medium that is not native to you. The more you communicate, the faster you will improve the skill. Since you have chosen to focus on learning to write French well, the more you write, the sooner you will write better. I want to help this process. Call on me whenever you need me or at any time that you have suggestions to improve our work together.

However, I am not your only source of assistance. You and your classmates will be a great help to each other. Editing each other's themes in class is one way.

Working together outside of class is another. You are not competing with each other. We are a team working toward shared goals. I will not grade on a curve. Each of you will be graded individually on your performance and your progress.

3. Sample Grammar Mid-term

I. Write a sentence showing correct use of the following. Translate your sentence. Do not duplicate idioms and expressions found elsewhere on the test. Use a separate sheet of paper.

1. *Depuis quand . . .* ? (Write a sentence using this, answer your question, and translate both.)
2. Conditional tense in an "if" clause.
3. *Devoir* meaning ought or should.
4. *Venir de* meaning recent past in both forms. Show implications of each form.
5. Difference between *trop de* and *trop du*, using two sentences to illuminate differences.

II. Translate on a separate sheet.

1. "Are you getting fat?"
   "No, but I am on a diet. I hope to get a job, pursue an interesting career, and make a lot of money!"
   "Hey, if you have a secret for that, tell me!"
2. Michel and I get along well. We are beginning to do our homework together. We also share all the household tasks. He cleans the floor while I do the dishes.
3. George and Martha have been going out together for a long time, but now Martha is flirting with Paul, and George has just fallen in love with Anne.
4. "Be patient! Come on, do you know the Garniers?"
   "Oh yes, I know them. Don't they come from San Francisco?"
   "Yes, but they are not going back there any more."
   "Do they have children?"

"Yes, they have five. I met them the first time in Paris. They are beautiful kids."
"Great, I'd like to meet them there, too."

5. "Nothing has changed in my life. No one appreciates me! No one in my family admires me!"
"Have you nothing happy to say? I never saw anyone so sad!"

6. "How are the poor going to change their social position? When will they be able to leave the slums? Why don't the poor revolt against the rich?"
"Whom are you trying to impress? What is stopping *you* from helping them?"
"You are right. I regret not having helped people during my life."

7. Marie and Anne used to trust each other very much. One day, they phoned each other and they had a good time talking for two hours! Sisters can help each other a lot. Their parents have always had a very honest relationship with their children, which means that both women never felt a generation gap. They are lucky to have such a good family.

4. Sample Evaluation Form[34]

Student response to the composition course has remained very strong each year. Evaluations indicate that the workload becomes more acceptable as students realize significant improvement in their work.

They often request additional grammar practice and focus on the team spirit of the class as a major factor in their progress and sense of satisfaction with the experience. Other teachers who have tried the method report similar evaluations.

Student Evaluation Form

Please answer briefly but as completely and specifically as possible.

1. This course fulfilled my expectations because

I learned how to express myself in French more clearly (and it helped in English too) and I can better *critically analyze a writing and use different aspects of that author's style in applying them to my own style.*

2. The best feature(s) of the course was

   that we learned how to apply grammar rules to our writing with a conceptual idea of why the rules are made.

3. My negative perceptions of this course concern

   the fact that sometimes, I just couldn't get all the work done. It seemed like when I had to rewrite a previous composition I had to write another. After a while it really piles up. I think I should have written a better composition the first time around.

4. In general, my reaction to the *Ensemble* book is

   book had a wide variety of authors and it was a good book from which to do prose style analysis.

   I found the grammar book to be

   one of the best and with many points laid out which I hadn't known before.

5. As for my progress in this course,

   I improved considerably in grammar application and in writing at a higher level in my French compositions.

6. Class was *interesting* because

   everyone was involved in helping each other and Professor Gaudiani added witty examples.

7. My professor's attitude to the class as a group was

   a concerned one. She wanted the class to progress. She encouraged participation.

8. Personally, I felt her treatment of me as an individual was

   personal because if I couldn't turn a paper in on the assigned due date, I could ask her if it could be a day late.

9. I would suggest that any improvements in this course include

   that more professors use Professor Gaudiani's method of teaching.

10. In conclusion, I would like to say that

   this has been one of my most interesting and helpful classes here at Purdue. I appreciate all of Professor Gaudiani's time and work spent with us.

   The class editing brought out many points which I never would have thought of and they made us a closer class. I felt that I became better acquainted with my classmates, which I really enjoyed. In the beginning the rewrites helped much because I could form more complicated sentences. However, I didn't find time to do any rewrites later in the semester.

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APPENDIX B. TEACHER TOOLS, SAMPLE EXERCISES, AND TESTS

1. Prose Style Analysis Check List (Instructor's Use Only)

These suggestions provide a partial list of possible ways to initiate discussions of prose style.

Word

1. Relative frequency of nouns, verbs, adjectives
2. Specific, general, abstract, concrete, foreign, ordinary, scholarly/technical
3. Parts of Speech
   - *Nouns:*
     - proper, common
   - *Verbs:*
     - active/passive
     - copulative
   - *Pronouns*
   - *Adjectives*
   - *Adverbs*
   - *Conjunctions*
   - __________
   - __________

Sentence

1. Length
   - Compound
   - Complex
     - kind of subordination
2. Similarity of structure
3. Variation in standard word order
4. Use of introductory phrases.
5. __________

General Elements

1. Use of quotes
2. Use of examples
3. Author's point of view (thesis, purpose)
4. Possible responses expected from readers
5. Use of irony
6. Use of repetition
7. __________

2. Sample Grading Card

(Kept by instructor to guide evaluation)
(See pp. 20-22)

Grammar / Vocabulary	*Stylistic Techniques*	*Organization*	*Content*
A fluent	*A* skilled/varied syntax	*A* well-organized	*A* significant, interesting
B comprehensible	*B* clear/appropriate syntax	*B* good evidence of structure	*B* good but repetitious
C significant errors	*C* errors but attempts	*C* some attempts	*C* careless, inattentive
D blocks to communication	*D* errors in syntax	*D* hard to follow	*D* muddled, insignificant
F unintelligible	*F* garbled syntax	*F* no planning	*F* wildly inappropriate

3. Sample Grammar Review Sheet

Write your answers in your notebook. Save this sheet in your folder. Make all these sentences MODELS OF CLARITY.

1. Write a simple declarative sentence.
2. Write a question using inversion.
3. Write a question using *est-ce que*.
4. Write a compound sentence.
5. Write a sentence with direct and indirect object *nouns*.
6. Change the nouns in #5 to pronouns.
7. Describe your room in three or four sentences of varied structures.
8. Describe last year's room following the model you proposed in #7.
9. Write an exclamatory sentence in French.
10. Write a complex sentence using *qui* or *que*. Explain your choice.
11. Write a complex sentence using *lequel* or *laquelle*. Explain your choice.

USE YOUR GRAMMAR BOOK to help. Use a dictionary.

4. Sentence-Embedding Exercises

Early tasks in sentence embedding are combining and expanding.

(1a)	*Combine:* Je vois la chatte. La chatte est blanche. La chatte marche seule.	Answer: Je vois la chatte blanche qui marche seule.
(1b)	*Expand:* Add information which is *not included* in the three short sentences. Sample answer:	Maintenant je vois la grande chatte blanche qui marche seule dans la rue.
(2a)	*Combine:* Je suis étudiant. J'habite Durham. Je viens de Chicago J'étudie à Duke University.	Answer: J'étudie à Duke University, Durham, North Carolina, pourtant je viens de la grande ville de Chicago. or Je suis étudiant à Duke University, Durham, North Carolina, pourtant je viens de Chicago.
(2b)	*Expand:* Add information which is not included in the four sensentences. Sample Answer:	Je viens de la grande ville de Chicago, mais je suis maintenant étudiant en médecine à Duke, une université privée à Durham, North Carolina.
(3a)	*Conjunctions* Je suis arrivée à trois heures. J'ai rencontré mon ami.	Answer: Je suis arrivée à trois heures et j'ai rencontré mon ami.
(3b)	Use *mais*, *pourtant*, etc.	
(4a)	*Subordination* J'ai trois frères. Mes frères sont plus jeunes que moi.	Sample Answers: J'ai trois frères qui sont plus jeunes que moi. or

		Mes trois frères sont plus jeunes que moi.
(4b)	Mes soeurs habitent à New York. Elles travaillent pour le Crédit Lyonnais. Elles partagent un appartement.	Answer: Mes soeurs habitent à New York où elles travaillent pour le Crédit Lyonnais et partagent un appartement.
	Embed new information:	Sample Answer: Mes deux soeurs aînées habitent New York où elles travaillent ensemble dans la même banque et partagent un petit appartement chic près de Park Avenue.
(4c)	J'ai besoin de mes livres. Je dois étudier. J'ai un examen.	Answer: J'ai besoin de mes livres parce que je dois étudier pour un examen.
	Embed new information:	Sample Answer: J'ai besoin de mes livres de philosophie parce que je dois étudier pour un examen difficile demain.
(4d)	Hier j'ai rencontré le chef du département. Il m'a parlé d'un problème. Je continue toujours à y penser.	Answer: Depuis que j'ai parlé au chef du département hier, je continue à penser au problème dont il m'a parlé.

5. Sample Tests

(See Appendix A, pp. 59-60, for sample grammar mid-term.)

In-Class Theme #1

Date:
Name:

In a *well-organized* composition, contrast your everyday life, living situation, and intellectual and social pursuits of your last year in high school with your present year at college. Use appropriate vocabulary. Check for basic grammar (agreements, etc.), but also use sophisticated syntax that you have been practicing (logical connectives, etc.). Check your work

carefully, especially suitability of verb tenses. Good luck! Use this page for your outline and drafts. Copy a legible draft onto lined paper. SKIP LINES.

In-Class Theme #2

(See Appendix C, pp. 100-102.)

Final Exam--Part I: Grammar Test (45 minutes)

Translate the following:

1. --Do you think that the film last night was interesting?
   --No, but although I didn't like it, it is the one that was admired by almost everyone. It was made by Antonioni in 1961.
   --I am surprised that people spoke well of that film because Antonioni is angry that he ever made it. He says he was too young and neglected several important aspects of character development.
   --Well, I was quite disappointed in his technique.

2. --He had to go to see that professor before he had done the assignment. I believe that he had his friend, Monique, read the book for him. Then, she told him all about it. That seems dishonest to me.
   --What you are talking about is not very pleasant. Perhaps he is guilty of that, but it is possible that he is innocent.

3. The former prisoner used to commit terrible crimes of passion as a young man. One day, he decided to give up his bad life. So, he went to the prison, bareheaded. Slowly he explained his situation to the guard. They called a lawyer who defended him well during the trial. (His was the most famous trial in the region.) He lost everything because of the jury's decision and spent 35 years in prison. He was the most honest prisoner I ever knew. He deserves his liberty now.

4. --I would go to Paris or anywhere at all to find that stranger I met recently.
   --To France? Now there's a country I would like to visit, too. Tell me everything you know about your mysterious stranger.
   --Well, he's the one whom my sister went out with two weeks ago Wednesday. Don't you remember him? He is the foreigner whom she mistrusted a great deal at first.

He seemed to be looking for what he really needed in life, a friend.
--What happened? How did you meet him?
--Well, later that same afternoon. . . .

Final Exam--Part II

In a *well-organized* composition, explain what you feel you have learned from this course. Outline the skills and abilities you feel you have developed. Explain how you responded to each different kind of assignment you did in this course. Did you fulfill the goals you expressed upon entry into the course? If you were beginning the course again and knew what you know now about it, in what ways would you approach the course differently from the way you did at the beginning?

This should *NOT* be a course evaluation or a professor evaluation but rather a synopsis of your personal progress. Write a minimum of 120 words in well-polished French!

APPENDIX C. SAMPLES OF STUDENT WORK

1. Week 4 Composition Outlines
(Uncorrected)

Four Paragraph Theme - Prévert

I. The poem "Le Message" derives its power from two sources
  A. The impersonal narrative style
  B. The tense shift after the crescendo

II. The impersonal narrative
  A. The emphasis upon objects to paint an objective picture
  B. The use of "quelqu'un" alone to describe subject
  C. The lack of judgmental tone or analysis of action

III. The tense shift after the crescendo in the 7th and 8th lines
  A. Draws attention to the two objectively described acts which indicate the state of mind of the person--knocked over chair and door left open.
  B. Along with use of active verb "courir," creates vivid picture of the action.
  C. Gives immediacy to the act of suicide.

IV. Prévert combines these elements
  A. By maintaining the same sentence structure all the way through the poem.
  B. By maintaining impersonal narrative despite the events being described.

Déjeuner du matin

A. Setting of the poem
  1. Two people--husband and wife
  2. It is morning and they are eating breakfast

B. The husband
  1. He eats in silence
  2. He doesn't seem to acknowledge his wife's existence
  3. He seems to be unemotional

C. The wife
   1. She is sad
   2. She watches every movement of her husband
   3. She appears to love him

D. Their marriage
   1. It is not a very good marriage
   2. There is a lack of communication
   3. There is no emotion shown between the two of them

Prévert - Déjeuner du matin -
Plan de la composition

A. La technique
   1. Style de reportage pour nous indique que la vie de la femme est si bébété q'un quotidien.
   2. Il n'y a pas d'adjectif--la vie lourde.
   3. Le narrateur est la femme d'un homme inconsidéré.

B. Quand le poëme devient personnel
   1. La femme dit, « sans me parler» dans la ligne onzième.
   2. Devant la ligne onzième le poëme est simplement une récitation des activités habituelles du matin.

C. L'homme se rapporte avec des objets
   1. Il se rapporte avec la tasse, le café, etc., mais pas avec sa femme; elle a perdu sa significance dans la vie de son mari.
   2. Il se prépare de sortir sans elle; elle n'est pas préparée pour sa solitude et le désespoir.

D. La logique de l'homme.
   1. Il y ont des raisons pour son café, le sucre, et son manteau de pluie («parce qu'il pleuvait»). Il n'y a pas de raison pour communiquer avec sa femme.

2. First Prose Style Analyses/Pastiches

Each set of samples of successful and unsuccessful pastiches based on prose style analyses is from the same student. Both students showed approximately the same level of preparedness in foreign language composition.

Prose Style Analysis--Good Example

Jean Paul Sartre wrote a passage on antisemitism in which he tried to persuade the audience to support his opinion on this issue. Through the use of adjectives, logical connectives and short sentences followed by plenty of supporting material in the form of dialogue, Sartre's work is quite effective in convincing his audience that antisemitism is wrong.

Sartre presents his discussion of antisemitism in a concise, organized manner which proves to be very convincing. He begins each paragraph with a short sentence, stating the point that he wants to make. Then, he goes on to explain in more detail and to give precise examples. For instance, he states «Cet engagement n'est pas provoqué par l'expérience,» then he uses dialogues to illustrate this statement. This arrangement of thoughts creates a very logical progression of ideas, leading to Sartre's conclusion which, after his reasoning, appears to be quite sensible.

Sartre uses short sentences to emphasize main ideas, but he also repeats the wording of some sentences in order to show similarities or contrasts. For example, he says, «. . . il doit y avoir 'quelque chose' chez les Juifs: ils me genent physiquement,» then he shows the absurdity of that remark by phrasing a sentence the same way while substituting the word 'tomato' instead. «Il doit y avoir quelque chose dans la tomate, puisque j'ai horreur d'en manger.» This parallel construction works well when making comparisons.

Sartre's use of dialogue is effective. The dialogues are used as examples to prove his points. They show the reader how unreasonable people can be in their judgements of the Jewish. This is what Sartre is against so, through the use of these dialogues, he has someone to argue against and specific situations to refer to. In addition, the dialogues that he alludes to are opinions of his «ami» and his «collègue» as well as «cent personnes» that he questioned. His sources appear to be reliable and that makes his argument more credible to the reader. Dialogue has a very important part in this passage by Sartre.

Since he uses dialogue, many different verb tenses can be found in Sartre's work. In a normal dialogue people use various tenses, therefore, in order to make his dialogues realistic, the verbs must be appropriate. Also, Sartre varies the tenses, not only within his dialogues, but within the essay itself. This creates the feeling that Sartre himself is carrying on a conversation with the reader and discussing his ideas. The fact that he uses the first person to explain his findings such as: « J'ai interrogé» and «mon collègue,» makes it more personal as well.

Sartre uses a moderate number of adjectives to describe his nouns. His modifiers usually appear in the form of past participles, for example, modéré, tempérées, évoluées. The use of prepositional phrases can be seen in this sentence: «. . . les Juifs l'ont empêché de faire carrière dans le théâtre en le maintenant dans les emplois subalternes.» His adjectives provide precise descriptions which make a clear picture.

The use of logical connectives such as: d'ailleurs, d'abord, sans doute, mais, et, car, and pourque, is very prevalent in Sartre's work. This creates a sense of continuity that flows through the paper and keeps it tightly bound together.

Sartre's literary techniques such as using dialogue, adjectives, and logical connectives enable him to influence his reader's opinion on certain social issues, such as antisemitism.

Pastiche--Good Example

D'abord c'est une maladie peu comprise. C'est aussi une discrimination d'emploi. Souvent les épileptiques ne sont pas employés. L'employeur ne comprend pas ce que c'est que l'épilepsie, donc, il refuse de louer un épileptique. Ils vous expliquera avec diplomatie: «Moi, je ne trouve pas que les épileptiques ne soient pas capables de faire le travail. Mais, je n'en veux pas à mon usine si jamais l'un d'eux avait une attaque et s'il s'est blessé.» Cependant, si vous lui parlez très franchement, il vous confiera: «En fait, je crois qu'ils ne sont pas tout à fait normaux, ces gens-là. Il doivent avoir une faute à la tête.»

L'employeur ne donne pas l'occasion à l'épileptique de se montrer. L'autre jour, mon voisin qui est vice-president d'une usine des meubles m'a racontée un incident qui lui est arrivé récemment. Il cherchait à louer quelqu'un et il y a avait deux candidats; un qui n'était pas très habile et un autre qui apparaissait bien adroit et intelligent, mais qui était épileptique. Il m'a dit: «Il fallait que je prenne celui qui me semblait un peu simple, mais qui était au moins normal.» Si les employeurs ne laissent pas les épileptiques travailler chez eux, la discrimination d'emploi continuera. Les épileptiques n'auront pas l'occasion de se prouver.

Prose Style Analysis--Poor Example

Jean-Paul Sartre's essay, «L'Antisémitisme» contains qualities that make up a well thought out and perfectly structured philosophical statement. His orderly style is easy to read and understand, unlike others which can have a tendency to confuse the reader.

The sentences in «L'Antisémitisme» vary in length. Generally, shorter sentences state main ideas and longer sentences explain or embellish upon these ideas. Sartre explains the reason antisemitics are "repulsed" by the physical appearance of Jews. He says, «Et ce n'est donc pas du corps que naît cette repulsion puisque vous pouvez fort bien aimer une Juive si vous ignorez sa race, mais elle vient au corps par l'esprit; c'est un engagement de l'âme, mais si profond et si total qu'il s'étend au physiologique, comme c'est le cas dans l'hystérie.»

As in all good writing, sentences must be coherently strung together for smooth reading. Sartre uses connective type words and phrases such as: sans doute, d'abord, car enfin, mais en outre, and par ailleurs to make his essay flow evenly.

Sartre's verb usage also adds to the logical flow of his essay. He carefully chooses his tenses to make his writing so clear, thus he uses almost all of the tenses--present, future, passé composé, conditional, imperfect, subjunctive, and past subjunctive. However, Sartre avoids the passé simple--probably because he doesn't want to seem lofty or above his audience. (But Sartre is not *totally* conventional--he sometimes uses the technique of inverting the subject and verb to sort of imply a question, «Sans doute peut-il se présenter sous forme de proposition théorique.»)

The reader isn't bogged down with endless complementary clauses either. Sartre uses complementary clauses as added insights and states his case against anti-semitism directly. The clauses are used in sentences that link the main points together. The sentence, «L'argument, que j'ai entendu cent fois, vaut la peine d'être examiné,» relates his anti-semitic's actions to his true motives behind them.

The vocabulary in "L'Antisémitisme" is to the point--precise yet not pretentious. The essay contains adjectives that perfectly describe, but it is not topheavy with them either. If Sartre cannot find the adjective he wants he'll coin a new word, «l'antisémite 'modéré'» for example. Also, Sartre says a lot with his choice of adjectives, «une totalité syncrétique» and «des corps sociaux 'enjuivés'.» His nouns, of course, are concrete rather than abstract. The opening sentence is a superb example of how Sartre uses concrete nouns to show rather than overly explain his view of anti-semitism, «D'ailleurs, c'est bien autre chose qu'une pensée. C'est d'abord une passion.»

Sartre writes in simple terms, yet he says so much. His tone doesn't insult his reader's intelligence--he "speaks openly and presents his ideas in an orderly manner" so that he can *give* his views to his reader, not *force* them to read on. He takes a complicated subject and unravels it to make his audience really know what it is that he's writing about and not merely have to wager a guess.

Pastiche--Poor Example

Au commencement, c'était parce que j'étais sous la prétention ironique que j'étais la maître de ma vie universitaire. Maintenant, c'est parce que je suis fort paresseuse. La manque de l'abilité de faire mes devoirs avec soin est mon défaut le plus ridicule. Je me dis, «Je peux aller aux fêtes jusqu'à quatre heures au matin et puis je me réveillerai à dix heures et je ferai mes devoirs.» Quelle plaisanterie! Mais en outre, même s'il n'y a pas d'autres choses à faire sauf mes devoirs, je peux trouver quelque chose à faire pour gaspiller mon temps libre. Alors, si je ne réussis pas à Purdue, j'ai l'explication, «je n'ai pas étudié assez, j'étais trop occupée.» On sait que l'explication devrait être, «je ne fais pas mes devoirs, je suis trop paresseuse.»

3. Compositions in Sets

The purpose of this set of facsimiles is to illustrate the progress from first efforts and rewrites through to the first pastiche and prose style analysis. Markings reflect teacher's efforts to improve the draft, not to create perfect, idiomatic prose.

Student A

The student who wrote this set of compositions was not a language major and was of average to slightly above-average ability in languages.

First Composition

La vie à Purdue est plus interessante que amusante. Il y a beaucoup de cours intéressants en plus de toutes les gens des

endroits différents. Cependant, pour moi, les devoirs prennent la plupart de mon temps. Quand je finis mes devoirs, je gaspille mon temps parlant avec mes copains. À mon avis Purdue est un grand collège obtenir une éducation mais il n'est pas très amusant.

Rewrite--First Composition

La vie à Purdue est plus intéressante qu'amusante. Il y a beaucoup de cours intéressants en plus, il y a beaucoup de ~~de toutes les~~ gens des endroits différents. Cependant, pour moi, les devoirs prennent la plupart de mon temps. Quand je finis mes devoirs, je gaspille mon temps en parlant avec mes copains. À mon avis Purdue est une bonne ~~grand~~ université pour obtenir une éducation mais elle n'est pas très amusant. e

Third Composition

Pendant ma première l'année de l'école j'avais un peu de gaucherie. Ma famille traçait un plan d'aller chez grand-mère pour le weekend. Il a semblé que ce vendredi-là n'ait fini. Quand je suis descendu l'autobus j'ai commencé à courrir chez moi. Pendant que je courrais j'ai essayé sauter un tricycle. Malheureusement, je suis tombé sur le trottoir. C'était un désastre. Le prochain lundi, j'ai eu une grande croûte sur ma joue. Je me suis rappele mon professeur qui m'a demandé, «Est-ce que vous avez essayé de faire la ~~être à~~ bicyclette sens dessus dessous?»

Rewrite--Third Composition

Pendant ma première l'année de l'école, j'avais un peu de gaucherie. Ma famille traçait un plan d'aller chez ma grand-mère pour le weekend. Il n' a semblé que ce vendredi-là ne n'ait finirait jamais ~~fini.~~ Quand je suis descendu de l'autobus j'ai commencé à courir chez moi. Pendant que je courais j'ai essayé de sauter un tricycle. Malheureusement, je suis tombé sur le trottoir. C'était un désastre. Le prochain lundi ! j'ai eu une grande croûte sur la joue. Je me rappelle mon professeur qui m'a demandé, «Est-ce que vous avez essayé de faire de la bicyclette sens dessus dessous?»

Fourth Composition

Le manque de la communication est un problème véritable dans notre société aujourd'hui. Beaucoup de gens parlent du fossé entre les generations, mais le fossé entre les mariés est important aussi. Souvent ce problème a une conclusion triste.

Un bon exemple de cela ~~ce-la~~ est là dans le poème, *Déjeuner du matin*, par Jacques Prévert. Cette poème décrit un petit déjeuner typique qu'un couple non ! éprouverait. L'homme ne parle pas pendant tout le repas ~~complete~~. Cependant la femme n'essaye pas

commencer une conversation non plus. Malheureusement, ~~ce la~~ cela fait~~s~~ tous deux, l'homme et la femme, trèa-triste.

Problèmes comme ce manque de la communication souvent résultent da~~ns~~ les un divorceS, Il y n'a pas de ~~un~~ raison qu'un couple devrait avoir ce problème. Peut-être s'ils prennent le temps de se comprendre les uns les autres, ils seraient contents.

Fifth Prose Style Analysis

Gustave Flaubert wrote with a style which is greatly admired in the world of literature today. His use of vocabulary, syntax, and structure made his writing unique. It is necessary to study his style to fully understand and appreciate his work.

Vocabulary is one of the most important parts of any writer's style. Flaubert uses many concrete words which makes his writing very easy to visualize. Complex words which are not part of our everyday life also make up a large part of his vocabulary. However these words are usually not formal or technical, so they are easily understood.

Another interesting part of Flaubert's style is the syntax he employs. Nearly all of his sentences are long and often complex. He achieves this by the use of many prepositional phrases. Also he often puts many phrases in sequence with the use of commas. In fact, in the sample of his work we were given there is an average of about three commas per sentence, with some sentences having as many as six and only one sentence did not have a comma. In addition, he uses many adjectives and describes everything precisely which helps lengthen his sentences. One thing which is interesting is that he hardly ever uses simple conjunctions such as *and* or *but*.

The last point to consider about a writer's style is how he structures his work. It is difficult to analyze this from the small sample we were given. However the three paragraphs were definitely inductive in structure. Everything he wrote led up to the question he asked at the end.

This composition takes a look at Gustave Flaubert's writing style. It must be realized that this was only a light analysis taken from a very small sample of his work. However it is enough to give one an idea of what Flaubert's writing style is like.

Fifth Pastiche

Il se réveillait, traversait ~~à~~ la petite chambre, et regardait l'extérieur au travers d'une fenêtre avec barres. Il se plaçait

devant l'évier sale, devant le miroir cassé, qui était immonde aussi. Il se lavait les mains avec un petit morceau de savon, et de l'eau froide. Il passait le rest~~ant~~e de la jou~~r~~rnée lisant un~~e~~ numéro ~~issue~~ de «Playboy», qu'il avait eu depuis deux an~~nées,~~s écrivant les lettres à sa divorcée, qu'il ne mettait jamais à la poste. ~~et pleuvant.~~ Il pleuvait.

Mais hier, ~~c'~~il était différent, parce qu'il n'~~a~~ pas suivi la routine normal qui était sa vie pour les cinq années dernières. Il a décidé qu'il n'a pas pu habiter comme un rat dans une cage. Puis, il s'est rendu compte ~~dont~~ qu'il y avait un ~~chemin~~ seul moyen pour y échapper.

Ce matin les gardes de la prison ont trouvé le cadavre du prisonnier. Qu'est-ce que c'est que la vie, à pour un homme, s'il est comme un oiseau qui ~~a~~ ne peut voler nulle part ~~voler~~?

Bravo!
Vous avez utilisé des noms spécifiques et concrètes abstraits, etc. Je remarque aussi l'emploi de l'imparfait!

Student B

This set represents work from an above-average student. It includes pieces of early, middle, and near-final work.

Final Draft--Composition #1

Ma Vie Maintenant: Trés Occupée!

Il n'y a qu'un mot pour décrire ma vie maintenant; c'est le mot, «occupée». J'ai retourne asp! à l'école le 4 janvier pour joindre asp! un cercle d'étudiantes, et depuis ce moment-là, je ~~vais~~ cours tout ~~les~~ temps!

Quand j'ai retourné à l'école ~~pour cet~~ semestre je me suis engagée au cercle d'étudiantes qui s'appelle Alpha Phi. Maintenant, il est nécessaire que j'y passe beaucoup du temps. Je dois assister à une assemblée à Alpha Phi chaque lundi soir pour apprendre les règles de la maison. De plus, je dois remplir beaucoup d'autres devoirs spécial. ~~comme un gagiste.~~ Par exemple, je dois j'ai le devoir de répondre au téléphone à la maison pendant la semaine, et aller ouvrir la porte à la maison le week-end. Mais, je ne travaille pas toujours à la maison; je m'amuse bien à lier amitié avec tous les filles ~~qui~~ qui y habitent ~~là~~ aussi. Bien que cette expérience ~~est~~ soit ~~une~~ nouvelle ~~expérience~~ pour moi, je trouve qu'elle est amusante, excitante, et que je m'amuse bien à ~~s'~~ m' engager au cercle d'étudiantes. Une chose est certaine. C'est que ma vie est très «occupé» maintenant ~~à cause de~~ parce que je me suis engagé à Alpha Phi.

Composition #6

Prose Style Analysis:
Gustave Flaubert

In "Une femme rêveuse," Gustave Flaubert treats a sad, even tragic topic in a very objective, impersonal manner. No part of his personality is ever detectable in the piece; it is a very simple, basic observation of a woman living in a dream world. The majority of the sentences in the first two paragraphs of "Une femme rêveuse" begin with "Elle", as if someone is simply observing the woman, Emma, and reporting what he sees. These first two paragraphs deal with the life that Emma leads. This life holds no meaning for her; it is simple, drab, and uneventful. Therefore, Flaubert describes this life using simple sentences often starting with "Elle". Later in the piece,

as he describes the dream world that Emma escapes to, Flaubert shifts to more descriptive, complex sentences. This shift is made smoothly with the use of a summary sentence at the end of the second paragraph showing both connection and comparison. The reader can see that the next paragraph will deal with the dream world. As the work progresses, the reader is drawn deeper into the world of make-believe and becomes more and more involved in the fantasy world that Emma lives for. By using a question to end "Une femme rêveuse," Flaubert raises the interest of the reader and insures his involvement. Yet Flaubert never uses his personal opinions to involve the reader; the entire piece is presented very objectively, letting the reader involve himself and draw his own conclusions.

Much of Flaubert's writing style in "Une femme rêveuse" seems to be created through his use of punctuation, vocabulary, and adjectives. All but one of the sentences in the piece end in a period. This emphasizes the fact the Flaubert is merely observing passively and reporting what he sees objectively. The question mark at the end is a very effective way to involve the reader as he must find his own answer. The vocabulary in this writing moves from simple terms to longer, more complex words. As Flaubert describes the dull, daily routine that Emma follows, he uses very simple, concrete terms. Then, as he describes the fantasy world Emma escapes to, he uses more descriptive and abstract words. Using this more complex vocabulary to describe the make-believe world is necessary as Flaubert is writing of an imaginary world inside a woman's mind. Finally, Flaubert's use of adjectives in Une femme rêveuse seems to be an important key to his style. The first two paragraphs of the piece contain only a few adjectives. These paragraphs are describing a dull, monotonous lifestyle in an impersonal way, making flowery, descriptive adjectives unnecessary. Emma is leading a simple life, so only simple sentences are needed to describe it. However, as the Paris in Emma's mind is described, many more adjectives are used and they become much more descriptive. As Emma's mind is a place not everyone can easily observe, these numerous adjectives are needed to help everyone see what Emma sees. Flaubert's style has many components; however, in "Une femme rêveuse," his style seems to depend largely on his use of punctuation, vocabulary, and adjectives.

)repeat

Bravo! Fine work!

① Your sensitive observations on Flaubert's style would be strengthened by some examples or quotations from the text.

② You don't mention the author's use of verb tense or subordinate clauses.

③ When you re-draft you will want to pay attention to paragraph construction.

Pastiche Based on Flaubert Model

L'étalon

L'étalon marchait au pas dans l'enclos à côté de la grange. Il pâturait, s'arrêtant à chaque angle ~~du~~ d' enclos, regarder les montagnes avec un grand désir.

Il parlait avec un daim au sujet de ses amis qui ~~sont~~ restaient libres encore. Il écoutait avec joie tous les comptes rendus de poulains nouveaux-nés. Il savait que les juments avait besoin de sa direction, ~~et~~ autorité. Il étudiait la clôture, y cherchant ~~de la~~ une route ~~de l'évasion~~ pour s'évader. Le souvenir de sa liberté revenait toujours dans ses pensées. Quelquefois, il se croyait ~~qu'il restait~~ encore aux montagnes et il confondait le rêve et la réalité.

Les montagnes, ~~étirent au ciel,~~ mirotait donc aux yeux d'étalon comme les étoiles. Les cris des loups faisait ?des écho es dans ses oreilles comme la musique pour les danses des autres animaux. Ils étaient là: les ours, les lapins, et les oiseaux. ~~Chaqu'un~~ Chacun ~~combattait~~ luttait, comme l'étalon, pour sa liberté et sa survivance.

?

Leur existence aux montagnes étaient précieux, leur liberté surtout. Quant aux hommes, pour les animaux, ils n'existaient pas. L'étalon sentait que ~~limitation et~~ la perte de la liberté était une erreur horrible. Sans liberté, la vie ~~du~~ de l' étalon était sans valeur. Il ne voulait plus vivre. Était-il impossible pour les hommes de voir que san~~d~~s liberté, la vie est indigne et inutile?

Composition #7

Voltaire
A Prose Style Analysis

In "Un Esclave noir", from *Candide*, one of the most obvious features of Voltaire's style is his use of uncomplicated vocabulary and short, emphatic sentences to achieve a very ironic effect. By using basic words in a very satirical manner, irony is the end result. Words which usually have favorable connotations are found in sentences describing unpleasant situations. For example, the words "l'honneur", "heureux", and "fortune" are all used in a mother's plea to her son after selling him as

Bon!

a slave. She asks him to bless the "fetiches" as they will make for him a "happy" life with the "honor" of being a slave and making a "fortune". Short sentences in several spots add to the irony felt. "C'est à ce prix que vous mangez du sucre en Europe" is one example. Therefore, one can see that by employing simple vocabulary and short sentences, Voltaire has created the irony that he is famous for.

Throughout "Un Esclave noir", one finds many semicolons or colons, and few adjectives. Semi-colons replace logical connectives and build a sense of separation and distance between the whites and the slaves. Common, abstract adjectives are used only a few times in the tale, yet the piece is very descriptive. This is because the adjectives are replaced with gerundial clauses, prepositional phrases, and adverbial phrases. Again, through simplification, using fewer adjectives and logical connectives, Voltaire has actually created a more vivid story, using descriptive clauses and phrases.

Finally, Voltaire's use of exclamations and simple verbs of many tenses add appeal and interest to "Un Esclave noir". "Hélas!" is an example of the exclamations that are scattered throughout the story. These exclamations show shock and exasperation and vary the tale. The verbs in the story show no distinct pattern except that they are predominantly transitive verbs, making the passage more alive and active. Common verbs of all tenses are used for variety and according to the needs of each sentence. The past participle forms of some verbs are used for specificity and description. Voltaire approaches a serious theme in a satirical way, and his use of exclamations and many verb tenses add color to this approach. With his ability to present crucial issues in a humorous, yet meaningful way, it is easy to see why Voltaire became a legend in his own time.

Pastiche Based on Voltaire Model

Un vieillard

En visitant la maison des vieux, elle rencontrère un vieillard assis sur le porche, portant les habits vieux mais très nets, le pantalon bleu et une chemise de la flanelle; il manquait à cet homme un chapeau pour son tête et une sourire pour sa figure. «Tiens! elle dit, que faites-vous là, avec une figure si triste, mon ami, quand il fait ~~sur un jour~~ si beau? -J'attends ma mort, Laurence, répondit le vieillard. -Pourquoi est-ce que vous attendez votre mort? -Parce que je suis d'un certain âge, alors, les jeunes croient ~~la jeunesse croit~~ que je sois inutile. Ce n'est pas vrai, mais peu importe. Quand j'étais jeune, je travaillais pour la ~~ma~~

société et pour ~~ma~~ la famille. ~~J'étais bienvenu~~ On m'a accueilli dans la société ~~principalement~~ à cause de ma jeunesse; quand j'avais 65 ans la société m'a demandé de ~~me suis~~ prendre la retraite retiré: aujourd'hui je n'ai plus ~~ma~~ de famille ni ~~ma~~ de société. Je n'ai personne, et j'habite ici. Mais, ce n'est pas une vie, et je veux mourir. Mes parents me disaient tous les jours que nous pouvons apprendre beaucoup des vieillards et que nous devrions être attentifs de leur sagesse. Je ne suis pas ~~un~~ rebelle: mais si mes parents disaient vrai, le traitement de tous les vieillards est très injuste. À mon avis, c'est une gaspillage de sagesse perte de la connaissance qui est regrettable.

-O, Monsieur Bellanger! s'écria Laurence, je vous écouterai et j'apprendrai toute ~~de~~ votre sagesse. Je renonce à ~~ma~~ la société. Au moins, je renoncerai à ma société bientôt, et je vous écouterai bientôt. Maintenant, je n'ai pas le temps; demain, peut-être, ou la semaine prochaine.» Et elle versait des larmes en regardant le vieillard, et elle sortira de la maison des vieux.

Composition #9

L'énergie nucléaire

La radiation, est-elle dangereuse? L'énergie nucléaire, est-elle économique? Est-elle nécessaire? ~~Sur~~ Le 28 mars, 1979, une catastrophe est arrivée en Amérique, une catastrophe qui est peut-être le pire accident dans l'histoire des États-Unis. Ce désastre est arrivée à Harrisburg, en Pennsylvanie, le jour où la radiation commençait à fui r~~t~~e d'un générat~~rice~~ eur nucléaire qui s'appelle l'Île des Trois Milles. Les citoyens de Harrisburg, sont-ils en danger? Est-ce qu'il y a quelqu'un qui sait?

Partout, les gens américains vont voir le film qui s'appelle "The China Syndrome". C'est un film au sujet de l'énergie nucléaire, il montre tous les risques et toutes les conséquences qu'on devrait ~~à penser~~ imaginer. Le film est fictif, mais le plan qu'il présente n'est pas une impossibilité.

Le mouvement pour l'énergie qui est saine et sauve ~~et pure~~ continue, mais il n'a pas gagné jusqu'à maintenant. On a construit ~~L~~es réacteurs nucléaires sont construit tout de même. Cependant, le peuple exige les réponses pour les trois questions ci-dessus mentionné les. Voici ~~sont~~ quelques faits.

L'énergie nucléaire produit les toxines qui peut détruire ~~votre~~ la santé. Disposer des déchets radioactives est un problème sérieux. D'ailleurs, il n'~~est~~ y a qu'un moyen pour diminuer les effets toxiques de la radioactivité; c'est tenir compte du passage de temps. Par exemple, le Plutonium 239 devrait être isolé pour 240,000 ans.

La force nucléaire n'est qu'une source d'énergie très marginal, mais à la fois elle est très coûteuse. Elle n'a qu'un peu de la sûreté et elle ne contribue que 3% à la production énergique maintenant et, peut-être, 10-12% en l'année 2000. En revanche, si les Américains conservent et s'ils améliorent leur productivité de l'énergie, les États-Unis ne devront

! qu'avoir besoin de 10-15% plus de l'énergie en 2000. Et, quant aux ressources qui peuvent ~~d'~~ être utilisé encore, elles contribueront 25% des besoins de l'énergie en Amérique.

Maintenant, l'Amérique a besoin des systèmes énergiques qui sont sauves, pures, sûres, et économiques. Malheureusement, l'énergie nucléaire ne peut pas satisfaire à ces conditions.

4. Compositions and Rewrites

Composition

"Five Years from Now"

D'ici Cinq ans, ~~dans l'avenir~~, ma vie m'est cachée. Je ne suis pas sûr de ~~au sujet des~~ mes plans. Ma spécialité n'est pas précis, donc, ni sont mes plans pour mon travail. Mais, en tout cas, j'éspere d'avoir un bon poste, on qu est intéressant et bien payant.

Probablement, ma maison sera dans l'est, lequel j'adore. Je pense que j'aurai une maison ou un appartement de moi-même, et c'est douteux si je sera marié. Je ne désire pas d'être marié jusqu'à ce que je sois plus âgé.

C'est impossible d'être spécifique quand j'ai trop de doutes, mais les phrases précédent sont mes idées générals.

Rewrite

Cinq ans dans l'avenir, ma vie est cachée. Ma spécialité et par consequent, mes plans pour mon travail ne sont pas encore decidés definitivement. Mais, en tout cas, j'éspere avoir un bon poste qui est intéressant et bien payant.

En toute probabilié, ma maison sera dans l'est, qui j'adore. Je pense que j'aurai mon propre maison ou un apartement, et il est douteux que je serai mariée. Je ne voudrais pas être mariée jusqu'à ce que je sois plus âgé.

C'est impossible d'être plus spécifique quand j'ai tant de doutes, mais à ce moment, ce que je viens de dire ce sont mes 1 perceptions.

Composition

Les stéréotypes féminins et masculins ont restaient unchangé pour les siècles, jusque les dernieres dix années. Maintenant, tout le monde est libre d'être eux-mêmes.

Au passé l'homme était présumé d'être fort, viril, et chef du ménage. Aussi, il n'était pas masculin de montrer les emotions. La femme était présumé d'être faible, irrationelle, et sans beaucoup d'intelligence. Sa travaille était les travaux ménagers et d'élever les enfants. Mais, maintenant c'est changé. Les hommes sont librent d'exprimer leur émotions. Ils peuvent élever les enfants et faire le ménage, s'ils le choissent. Il n'est pas nécessaire ce qu'ils sont forts et virils d'être séduisant. Regardez Dustin Hoffman et Woody Allen. Les femmes d'aujourd'hui sont très indépendante, et sont égal des hommes. Elles sont compétitives, intelligentes, responsables et libre de poursuivre une carrière.

Rewrite

Les stéréotypes féminins et masculins, ils restaient inchangés pour les siècles, jusqu'aux les derniers dix années. Maintenant, tout le monde est libre d'être eux-mêmes.

Au passé, l'homme était supposé d'être fort, virile, et chef du ménage. Aussi, il n'était pas masculin de montre les émotions. La femme était présumée d'être faible, irrationelle, et sans beaucoup d'intelligence. Son travail était les travaux ménagers et l'éducation des enfants. Mais maintenant, c'est changé. Les hommes sont libres d'exprimer leurs émotions. Ils peuvent élever les enfants et faire le menage, s'ils le choisir. ! Il n'est pas nécessaire qu'ils soient forts et viriles pour être séduisant. Regardez Dustin Hoffman et Woody Allen. Les femmes d'aujourd'hui sont très indépendantes et sont les égals aux hommes. Elles sont compétitives, intelligentes, responsables, et libres de poursuivre une carrière!

5. Final Compositions
(Uncorrected)

Students were told to review their progress and their goals and to discuss how they have missed, met, or exceeded their expectations as students of foreign language composition.

The Last Theme--Review and Evaluation

Quand je lis les questions sur le «personal assessment statement» je trouve que je n'ai pas changé beaucoup dans mes quatres mois ici à Purdue. Pour la plupart des questions, je crois que j'ai presque les mêmes réponses que la première fois que je les ai répondues.

J'aime l'étude de français en général mais j'ai choisi cette classe de composition parce que je voulais améliorer mon français écrit. Je ne savais guère écrire d'une manière française, alors je crois que cette classe pouvais m'enseigner. Mon but dans cette classe est d'être capable d'écrire un papier en français sans fautes. Je sais que cela est impossible. Pourtant, je peux essayer.

Mon père parle français courramment, et j'ai commencé mes études de français dans l'école quand j'avais onze ans. Pendant mes derniers trois années dans l'école supérieure, j'ai lu plusieurs romans et pièces--*L'Etranger, Candide, Le Petit Prince, Le Colonel Chabert, Thèrèse Désqueroux, Le Mariage de Figaro, Le Bourgeois Gentilhomme, Huis Clos,* et *Rhinocéros.* Evidemment, mes professeurs de français s'intéressaient beaucoup à la littérature.

Je peux comprendre le français dans une conversation, et je peux comprendre le français écrit, mais moi, je ne peux point le parler ou l'écrire. Mon vocabulaire est déplorable--surtout pour quelqu'un qui a commence l'étude de français il y a sept ans!

Maintenant j'ai un cours de français, d'espagnol, de mathématiques, d'anglais, et d'histoire. Le semestre prochain j'aura des courses d'affaires aussi. Avec cette «connaissance» je veux avoir un métier où je pourrais parler des langues étrangers.

J'aime les prof qui ne font pas les mêmes choses tout le temps. Je peux mieux apprendre quand le prof change ses métiers d'instruction de temps en temps. Je déteste les classes monotones.

Si je peux jouer aux cartes, jouer au backgammon et écouter la musique de Jamaique à une fête bizarre puis je suis heureuse. Vraiment, ce sont mes seuls intérêts dans ma vie à ce point. Quelque fois, quand j'ai la puissance internelle, j'aime lire les romans qui me font rire ou pleurer. (J'aime aussi écrire les papiers français--surtout quand il ne faut pas penser trop.)

(Ce papier n'est pas confidentiel.)

* * *

En analysant mon progrès dans le contexte de ce cours de français, plusieurs points devraient être considérés. Quelles étaient mes buts au début du cours et combien ont-ils changés; Est-ce que j'ai eu ce que j'attendais de ce cours; Quelles techniques ont aidé mon procès d'apprendre. Pour commencer cette analyse, il est nécessaire de me rappeler les raisons pour lesquelles j'ai choisi ce cours.

Ayant habité à Paris pour une année, la langue française m'a interesée. Après avoir terminé mes deux premières années de français, j'ai voulu continuer. Je pense que la composition est très importante pour la conversation car ça améloire le vocabulaire. Je peux voir, à la fin de ce cours de composition que j'ai fait une bonne décision en le prenant, car avec ma façon d'écrire mes autres techniques se sont améliorées.

A côté de mon but à longue portée d'apprendre à bien communiquer en français, j'ai eu quelques buts immédiats dans ce cours. D'abord, j'ai voulu améliorer ma grammaire et l'appliquer à la composition. J'ai voulu développer mon vocabulaire et être capable d'écrire une bonne composition en français.

Pour réaliser mes buts, j'ai naturellement eu des prévisions quant au contenu de ce cours. Je pensais que nous lirions des passages et écririons des analyses sur ces passages. Au début du semestre, je n'aimais pas écrire des compositions créatives. Maintenant, cependent, je me rend compte que cela était nécessaire avant de pouvoir écrire des analyses.

Avant d'être venue à ce cours, je ne possédais pas mon français assez bien pour l'écrire. J'avais, cependent, une bonne technique d'organisation: Je pouvais organiser mes pensées et les écrire dans un ordre et une forme logiques. Ainsi, ma force quant à ce cours est ma capacité de communiquer mes pensées de sorte qu'elles puissent être comprises par le lecteur. Ma faiblesse, que j'ai améliorée pendant ce semestre, est mon manque de vocabulaire et ma grammaire.

Ce cours de français n'est pas dans mon champ de spécialization, mais j'aime le langue. Donc, bien que ma spécialité est la biologie, j'ai travaillé dûr dans cette classe, et j'y ai consacrée autant de temps qu'à mes autres classes. A côté de la biologie, mon autre interêt est l'histoire. En dehors de l'université, j'aime voyager, faire du ski, et gaspiller mon temps.

Pour m'aider à apprendre, je n'ai trouver qu'une méthode: être respectée par le professeur. Quand on me traite comme une personne mûre, capable d'accepter mes responsabilités, ça me pousse à vo loir donner de bons résultats. Je veux montrer au professeur que je peux prendre mes responsabilités. J'ai trouvé cela dans ce cours, et ce respect m'a aidé à travailler et essayer à faire mon mieux.

* * *

Evaluation

Je me suis mes à ce cours avec le but d'apprendre à écrire bien et facilement le français. Je le réalisais autant qu'il est possible dans un semestre. Quand je dis cela, je rends compte du fait que «bien» et «facilement» sont les mots relatifs. En comparaison du début de semestre, ma facilité avec la langue est bien perfectionnée. Je voulais aussi apprendre un vocabulaire plus utile et plus grand. Je suis contente que je gagné aussi. Au fait, mon vocabulaire souvent m'étonne.

La matière du cours me satisfait. Avec mon expérience antérieusé, le cours était un défi interessant. J'ai confiance en soi maintenant où j'avais d'avance des problèmes de grammaire. Je fais toujours des erreurs, mais au moins je sais plus souvent maintenant où je peux chercher des solutions. Ce qui est plus important, j'ai la capabilité de reconnaître des problèmes. Si j'en rencontre un que je ne peux pas résoudre, je peux presque toujours employer une construction differente que je sais utiliser correctement.

Je suis confidente que je me livrais à ce cours autant qu'il était possible. Si j'avais eu plus de temps pour y passer, je l'aurais utilisé. Mais avec le temps à mon disposition, je faisais de mon mieux. Aussi que je suis satisfaite avec mon accomplissement dans ce cours.

6. In-Class Themes
(Uncorrected)

First Theme

Describe a special moment in your past.

Il y a quinze ans, je suis allée à l'école catholique, et les religieuses m'est enseigné. Pour moi, le jour le plus important de ma carrière au lycée était mecredi, le 15 mars, 1966. Alors, ce jour-là, j'ai eu une experience fantastique au lycée. Au temps des notes trimestriel, le pasteur de mon église viendrait et donne les notes à toutes les classes. Quand le prêtre a venue à notre classe ce jour, il lisait les noms des étudiants à l'ordre d'alphabétique, et il prennait les mains. Moi, j'étais nerveux et j'avais peur de l'homme. Tout à coup, il a dit «Laurie Ann Dominick.» Je suis arrivée au premier rang de la classe, et il a dit encore «Congratulations!» «Pourquoi» j'ai demandé? Il a répondu, «vous avez gagné le meilleur note de tout la classe!» Un sourire a venu sur la face, et je l'ai remercié. A l'interior, j'ai su que j'ai été responsable de tous cela!

Second Theme

On this page you will find introduction and conclusion paragraphs to an excerpt from a masterpiece of French literature. After carefully reading the following paragraphs create 100-150 word development paragraph or paragraphs. In addition to

using your imagination to link the printed paragraphs, give your attention to modeling the style of the author and achieving grammatical and syntactical integrity in your work.

(Printed paragraph.) C'est à Jeanne que sont liées quelques-unes de mes joies les plus pures. Elle me disait souvent: «Tu es bête.» C'était son mot, celui qu'elle disait en riant, mais c'était toujours au moment où elle m'aimait le mieux. Nous étions tous les deux d'une famille pauvre. Elle habitait quelques rues après la mienne, sur la rue du centre.

(Student paragraph.) Jeanne et moi, nous rencontrions toujours au coin du parc, près du jardin, où nous marchions. Nous asseyons sur un roc, en parlant, elle disait qu'elle a voulu beaucoup d'enfants quand elle agrandi. C'était à ce moment, quand elle parlait à l'avenir, ses yeux regardaient au ciel. C'était sa rêve. Elle ne disait jamais avec qui elle voulait marier, mais quelque fois, je pensait: c'est moi! Le semaine dernier, je suis allé au coin du parc, près du roc, comme habitude où nous rencontrions. Elle n'y était pas. C'était à ce moment là, où son petit frère a dit à moi: Jeanne est sorti. Elle est allée en Italie toujours.

(Printed paragraph.) Je crois que j'ai bien souffert quand je l'ai perdue. Mais pourtant je n'ai pas eu de révolte. C'est que je n'ai jamais été très à l'aise au milieu de la possession.

Il me semble toujours plus naturel de regretter. Et, bien que je voie clair en moi, je n'ai jamais pu m'empêcher de croire que Jeanne est plus en moi dans un moment comme aujourd'hui qu'elle ne l'était quand elle se dressait un peu sur la pointe des pieds pour mettre ses bras autour de mon cou.

7. Final In-Class Theme

(See p. 68 for exam.)

Quand j'ai décidé de passer la classe de «Français 261,» je n'avais qu'un seul but. C'était de renforcer ma connaissance de la langue. J'aime bien faire des voyages et je me trouverai souvent dans un pays francophone. Normalement, j'essaie de parler seulement en français. Alors, je voudrais garder ma faculté dans le français. En passant cette classe, je suis confiant que j'ai fait cela.

On trouve qu'il y a beaucoup de choses dans la classe qui m'a aidé de renforcer et de faire du progrès le français. Mon vocabulaire français s'est augmenté un peu. Ma connaissance du subjonctif a devenu si bonne que je peux l'utiliser dans les causeries. Une autre effect de cette classe pour moi c'est que je rêve en trois langues de nouveau. Dans le côte le moins physique, je trouve que ces compositions m'a inspire de penser plus abstraitment. C'était une capacité que j'ai, d'une façon ou d'une autre, perdu au dessous d'un tas de la physique et la chimie. La déterrerance de cette capacité était difficile en quelques devoirs qu'en des autres. J'aime bien les compositions libres, où nous pouvons choisir le sujet. C'était parce que je ne me suis senti contraindu. Les compositions des analyses literaires étaient plus difficiles parce qu'ils se sont semblés au mes autres sujets comme la physique. Mais, cependant je les ai détestés, je sais qu'ils m'ont aidé.

En savant tous que je sais de cette classe maintenant, je crois que je la passerais. Il n'y a qu'une seule chose que je ferrais différentement. C'est de faire plus attention aux détails grammaticaux et orthographiques. Mais, même si je saurais tous que je sais maintenant de cette classe, il ne serait pas nécessaire de la passer!

APPENDIX D. SAMPLE STUDENT EVALUATIONS

1. Mid-Term

Students were told to write their reactions to the composition course they were working through together and to try to offer concrete suggestions to improve the class.

Student Evaluation

This class is definitely worthwhile. My knowledge of French increases with each class meeting. The class is designed well. A composition is due each week along with entries in a French journal. A grammar lesson is discussed every Friday. Because of this procedure, my French skills are constantly being sharpened. My weakness and strengths in the French language become more apparent. By concentrating on the weaknesses, I improve my French. The format of the class is excellently set up for improving the three basic language skills; writing, vocabulary building, and reading comprehension.

I have only a few suggestions to offer for improving this course. Information is constantly being supplied in class. Half the time, this information escapes me. It would be easier for me to assimilate the information if it was presented on the blackboard. My mind will have a better chance of grasping information if the information is doubly reinforced (orally presented and presented in writing).

These were the only suggestions I have for this course. I'm satisfied with the course. I feel that it is vastly increasing my knowledge of French.

* * *

In my opinion the course is succeeding in its objectives of teaching us to write in French. We do not spend too much time on grammar, which would only make the time we spend in class tedious. We usually end up discussing important points in class, because we are encouraged through our own writing to differentiate proper use of grammar and vocabulary. The grammar we study would be easily laid aside if we were not constantly writing and challenging our knowledge of that grammar; the course promotes practice, which should, proverbially, lead to perfection.

* * *

The class is generally good because:

1. The teacher is, or seems to be, interested and excited about subject matter.
2. Assignments are fair and not overly demanding or ridiculously easy.
3. The teacher uses interesting analogies while teaching or expressing herself.

The class is somewhat boring sometimes because:

1. The discussions about the papers are dull because:

    a. The same students talk and others in the class can't get a word in edgewise.
    b. There are too many for each topic.

2. It's too repetitive week after week.

2. Final

See page 60 for a sample final evaluation.

APPENDIX E. SUGGESTED TEXTS FOR PASTICHE EXERCISES

1. French

The following texts are offered simply to provide some initial suggestions for the busy teacher. Short selections from current magazines provide models of journalistic style, but I have not included any here since they should be timely to stimulate student interest. *Ensemble: Littérature* has some fine samples.

"La femme battue"[35]
(Narrative prose)

Zadig dirigeait sa route sur les étoiles. La constellation d'orion et le brillant astre de Sirius le guidaient vers le port de Canope. Il admirait ces vastes globes de lumière qui ne paraissent que de faibles étincelles à nos yeux, tandis que la terre, qui n'est en effet qu'un point imperceptible dans la nature, paraît à notre cupidité quelque chose de si grand et de si noble. Il se figurait alors les hommes tels qu'ils sont en effet, des insectes se dévorant les uns les autres sur un petit atome de boue. Cette image vraie semblait anéantir ses malheurs, en lui retraçant le néant de son être et celui de Babylone. Son âme s'élançait jusque dans l'infini et contemplait, détachée de ses sens, l'ordre immuable de l'univers. Mais lorsque ensuite, rendu à lui-même et rentrant dans son coeur, il pensait qu'Astarté était peut-être morte pour lui, l'univers disparaissait à ses yeux, et il ne voyait dans la nature entière qu'Astarté mourante et Zadig infortuné. Comme il se livrait à ce flux et à ce reflux de philosophie sublime et de douleur accablante, il avançait vers les frontières de l'Egypte; et déjà son domestique fidèle était dans la première bourgade, ou il lui cherchait un logement. Zadig cependant se promenait vers les jardins qui bordaient ce village. Il vit, non loin du grand chemin, une femme éplorée qui appelait le ciel et la terre à son secours, et un homme furieux qui la suivait. Elle était déjà atteinte par lui, elle embrassait ses genoux. Cet homme l'accablait de coups et de reproches. Il jugea, à la violence de l'Egyptien et aux pardons réitérés que lui demandait la dame, que l'un était un jaloux, et l'autre une infidèle: mais quand il eut considéré cette femme, qui était d'une beauté touchante, et qui même ressemblait un peu à la malheureuse Astarté, il se sentit pénétré de compassion pour elle, et d'horreur pour l'Egyptien. «Secourez-moi, s'écria-t-elle à Zadig avec des sanglots; tirez-moi des mains du plus barbare des hommes,

sauvez-moi la vie!» A ces cris Zadig courut se jeter entre elle et ce barbare. Il avait quelque connaissance de la langue égyptienne. Il lui dit en cette langue: «Si vous avez quelque humanité, je vous conjure de respecter la beauté et la faiblesse. Pouvez-vous outrager ainsi un chef-d'oeuvre de la nature, qui est à vos pieds, et qui n'a pour sa défense que des larmes? --Ah! ah! lui dit cet emporté, tu l'aimes donc aussi! et c'est de toi qu'il faut que je me venge.» En disant ces paroles, il laisse la dame, qu'il tenait d'une main par les cheveux, et, prenant sa lance, il veut en percer l'étranger. Celui-ci, qui était de sang-froid évita aisément le coup d'un furieux. Il se saisit de la lance près du fer dont elle est armée. L'un veut la retirer, l'autre l'arracher. Elle se brise entre leurs mains. L'Egyptien tire son épée; Zadig s'arme de la sienne. Ils s'attaquent l'un et l'autre. Celui-la porte cent coups précipités; celui-ci les pare avec adresse. La dame, assise sur un gazon, rajuste sa coiffure, et les regarde. L'Egyptien était plus robuste que son adversaire. Zadig était plus adroit. Celui-ci se battait en homme dont la tête conduisait le bras, et celui-là comme un emporté dont une colère aveugle guidait les mouvements au hasard. Zadig passe à lui, et le désarme; et tandis que l'egyptien, devenu plus furieux, veut se jeter sur lui, il le saisit, le presse, le fait tomber en lui tenant l'épée sur la poitrine; il lui offre de lui donner la vie. L'Egyptien hors de lui tire son poignard; il en blesse Zadig dans le temps même que le vainqueur lui pardonnait. Zadig indigné lui plonge son épée dans le sein. L'Egyptien jette un cri horrible et meurt en se débattant. Zadig alors s'avança vers la dame, et lui dit d'une voix soumise: «Il m'a forcé de le tuer: je vous ai vengée; vous êtes délivrée de l'homme le plus violent que j'aie jamais vu. Que voulez-vous maintenant de moi, madame? --Que tu meures, scélérat, lui répondit-elle; que tu meures! tu as tué mon amant; je voudrais pouvoir déchirer ton coeur. --En vérité, madame, vous aviez là un étrange homme pour amant, lui répondit Zadig; il vous battait de toutes ses forces, et il voulait m'arracher la vie parce que vous m'avez conjuré de vous secourir. --Je voudrais qu'il me battît encore, reprit la dame en poussant des cris. Je le méritais bien, je lui avais donné de la jalousie. Plût au ciel qu'il me battît, et que tu fusses à sa place!» Zadig, plus surpris et plus en colère qu'il ne l'avait été de sa vie, lui dit: «Madame, toute belle que vous êtes, vous mériteriez que je vous battisse a mon tour, tant vous êtes extravagante, mais je n'en prendrai pas la peine.» Là-dessus il remonta sur son chameau, et avança vers le bourg. A peine avait-il fait quelques pas qu'il se retourne au bruit que faisaient quatre courriers de Babylone. Ils venaient à toute bride. L'un d'eux, en voyant cette femme, s'écria: «C'est elle-même! elle ressemble au portrait qu'on nous en a fait.» Ils ne s'embarassèrent pas du mort, et se saisirent incontinent de la dame. Elle ne cessait de crier à Zadig: «Secourez-moi encore une fois, étranger généreux! je vous demande pardon de m'être plainte de vous: secourez-moi, et je suis à vous jusqu'au tombeau.» L'envie avait passé à Zadig de se battre désormais pour elle. «A d'autres, répondit-il; vous ne m'y attraperez plus.» D'ailleurs il était blessé, son sang coulait, il avait besoin de secours; et la vue des quatre Babyloniens, probablement envoyés par le roi Moabdar, le remplissait d'inquiétude. Il s'avança en hâte vers le village, n'imaginant pas pourquoi quatre courriers de Babylone venaient prendre cette Egyptienne, mais encore plus étonné du caractère de cette dame.

"Salon de 1859"[36]
(Polemical prose)

. . . La poésie et le progrès sont deux ambitieux qui se haïssent d'une haine instinctive, et quand ils se rencontrent dans le même chemin, il faut que l'un des deux serve l'autre. S'il est permis à la photographie de suppléer l'art dans quelques-unes de ses fonctions, elle l'aura bientôt supplanté ou corrompu tout à fait, grâce à l'alliance naturelle qu'elle trouvera dans la sottise de la multitude. Il faut donc qu'elle rentre dans son véritable devoir, qui est d'être la servante des sciences et des arts, mais la très humble servante, comme l'imprimerie et la sténographie, qui n'ont ni crée ni suppléé la littérature. Qu'elle enrichisse rapidement l'album du voyageur et rende à ses yeux la précision qui manquerait à sa mémoire, qu'elle orne la bibliothèque du naturaliste, exagère les animaux microscopiques, fortifie même de quelques renseignements les hypothèses de l'astronome; qu'elle soit enfin le secrétaire et le garde-note de quiconque a besoin dans sa profession d'une absolue exactitude matérielle, jusque-là rien de mieux. Qu'elle sauve de l'oubli les ruines pendantes, les livres, les estampes et les manuscrits que le temps dévore, les choses précieuses dont la forme va disparaître et qui demandent une place dans les archives de notre mémoire, elle sera remerciée et applaudie. Mais s'il lui est permis d'empiéter sur le domaine de l'impalpable et de l'imaginaire, sur tout ce qui ne vaut que par ce que l'homme y ajoute de son âme, alors malheur à nous!

Je sais bien que plusieurs me diront: «La maladie que vous venez d'expliquer est celle des imbéciles. Quel homme, digne du nom d'artiste, et quel amateur véritable a jamais confondu l'art avec l'industrie?» Je le sais, et cependant je leur demanderai à mon tour s'ils croient à la contagion du bien et du mal, à l'action des foules sur les individus et à l'obéissance involontaire, forcée, de l'individu à la foule. Que l'artiste agisse sur le public, et que le public réagisse sur l'artiste, c'est une loi incontestable et irrésistible; d'ailleurs les faits, terribles témoins, sont faciles à étudier; on peut constater le désastre. De jour en jour l'art diminue le respect de lui-même, se prosterne devant la réalité extérieure, et le peintre devient de plus en plus enclin à peindre, non pas ce qu'il rêve, mais ce qu'il voit. Cependant *c'est un bonheur de rêver*, et c'était une gloire d'exprimer ce qu'on rêvait; mais, que dis-je! connaît-il encore ce bonheur?

L'observateur de bonne foi affirmera-t-il que l'invasion de la photographie et la grande folie industrielle sont tout à fait étrangères à ce résultat déplorable? Est-il permis de supposer qu'un peuple dont les yeux s'accoutument à considérer les résultats d'une science matérielle comme les produits du beau n'a pas singulièrement, au bout d'un certain temps, diminué la faculté de juger et de sentir ce qu'il y a de plus éthéré et de plus immatériel?

"Les jeunes dans une société de consommation"[37]
(Descriptive journalism)

Après 1945 (fin de la Deuxième Guerre mondiale), il y a eu beaucoup de naissances en France. Actuellement, les jeunes sont nombreux, nous l'avons vu. De plus, une grande partie d'entre eux travaillent et gagnent de l'argent (1.100F par mois environ dans la région parisienne). Ceux qui ne travaillent pas reçoivent une aide de leurs parents. Mais tous les parents ne donnent pas facilement de l'argent de poche.

Paule, seize ans, a décidé de faire un «marché» avec sa mère: «Elle ne me donnait jamais rien et lorsque je lui demandais dix francs pour aller à la piscine, elle disait tourjours que les jeunes ne voulaient rien faire, qu'ils étaient paresseux et qu'ils attendaient tout des parents sans faire le plus petit effort. Alors nous avons fait un marché: le dimanche matin je fais les lits, le ménage, le repas. Elle me donne cinq francs et ainsi j'ai de l'argent sans en demander.»

C'est leur nombre, l'argent qu'ils ont, qui explique sans doute la place que tient la jeunesse dans notre société de «consommation» après les années 1960. La jeunesse fait vendre. Aux adultes d'abord: la jeunesse leur est présentée comme la joie de vivre, le bonheur, la santé, l'amour, la beauté, la liberté, tout ce qu'ils n'ont plus peut-être; et la publicité présente, sur les murs, dans les journaux, au cinéma, des jeunes souriants, insouciants (donnant une image des jeunes qui est loin d'être réelle). --Pour rester jeunes, buvez l'eau X. . . .
--Soyez jeunes et dans le vent, avec les tricots Y . . .

Les marchands de boissons, voitures, cigarettes, produits de beauté se servent aussi de la jeunesse. Et l'on chante, à la radio, à la radio, à la télévision, qu'il est bon d'avoir vingt ans!

Mais la publicité s'adresse également aux jeunes pour qu'ils achètent, eux aussi, des produits faits pour eux; et l'on crée une mode «jeune,» et des vêtements qu'ils voudront tous porter. Les marchands de disques, d'électrophones, de magnétophones, d'appareils photo comptent beaucoup sur les jeunes; les compagnies d'aviation baissent leurs prix pour eux. Même les banques pensent à eux. On a vu récemment une banque offrir ses services pour toutes les catégories de jeunes: «Si vous sortez du service militaire, si vous partez faire un long voyage, si vous vous mariez, nous pouvons vous aider . . .» «Aujourd'hui vous êtes étudiant, et déjà nous pensons au jour où vous allez entrer dans la vie professionelle. A ce moment-là vous aurez absolument besoin d'un compte-chèque. Alors, prenez un peu d'avance; ayez-le tout de suite . . . Venez nous voir le plus tôt possible. C'est votre intérêt.»

Des émissions de radio pour les jeunes les aident (Inter-service jeunes créé en 1964), mais aussi parfois les invitent à acheter (radios périphériques). Des journaux comme *Salut les Copains*. *Mademoiselle Age tendre* offrent à leurs lecteurs une image des chanteurs qu'ils aiment (ou qu'on leur fait aimer) qui est un appel à l'achat de disques nouveaux, mais également de vêtements, de produits de beauté, etc.

Tout est là pour donner déjà aux jeunes l'habitude d'acheter, même si leurs besoins ne sont pas réellement ceux que met en avant la publicité.

On comprend mieux alors pourquoi certains adultes protestent et disent: «Il n'y en a que pour les jeunes!» Mais sont-ils responsables?

Certains jeunes réagissent également. Par exemple, les «hippies» essaient de vivre en dehors de cette société de consommation; d'autres se contentent d'érire sur les affiches ce qu'ils pensent de la publicité qui leur est destinée.

2. Spanish

"El ocaso de las revoluciones"[38]
(Narrative prose)

Una época es un repertorio de tendencias positivas y negativas, es un sistema de agudezas y clarividencias unido a un sistema de torpezas y cegueras. No es sólo un querer ciertas cosas, sino también un decidido no querer otras. Al iniciarse un tiempo nuevo, lo primero que advertimos es la presencia mágica de estas propensiones negativas que empiezan a eliminar la fauna y la flora de la época anterior, como el otoño se advierte en la fuga de las golondrinas y la caída de las hojas.

En este sentido, nada califica mejor la edad que alborea sobre nuestro viejo continente como notar que en Europa han acabado las revoluciones. Con ello indicamos, no sólo que de hecho no las hay, sino que no las puede haber.

Tal vez la plenitud del significado que este augurio encierra no se hace desde luego patente, porque se suele tener de las revoluciones la más vaga noción. No hace mucho, un excelente amigo mío, de nacionalidad uruguayo, me aseguraba con velado orgullo que en menos de un siglo había sufrido su país hasta cuarenta revoluciones. Evidentemente, mi amigo desmesuraba. Educado, como yo y buena parte de los que me leen, en un culto inflexivo hacia la idea de la revolución, deseaba patrióticamente ornar su historia nacional con el mayor número posible de ellas. A este fin, siguiendo un vulgar uso, llamaba revolución a todo movimiento colectivo en que se emplea la violencia contra el Poder establecido. Mas la historia no puede contentarse con nociones tan imprecisas. Necesita instrumentos más rigurosos, conceptos más agudos para orientarse en la selva de los acontecimientos humanos. No todo proceso de violencia contra el Poder público es revolución; no lo es, por ejemplo, que una parte de la sociedad se rebele contra los gobernantes y violentamente los sustituya con otros. Las convulsiones de los pueblos americanos son casi siempre de este tipo. Si hay empeño en conservar para ellas el título de "revolución", no intentaríamos hacer una más, a fin de impedirlo; pero tendremos que buscar otro nombre para denominar otra clase de procesos esencialmente distintos, a la que pertenecen la revolución inglesa del siglo XVII, las cuatro francesas del XVIII y XIX y, en general, toda la vida pública de Europa entre 1750 y 1900, que ya en 1830 era filiada por Augusto Comte como "esencialmente revolucionaria". Los mismos motivos que inducen a pensar que en Europa no habrá ya revoluciones, obligan a creer que en América no las ha habido todavía.

Lo menos esencial en las verdaderas revoluciones es la violencia. Aunque ello sea poco probable, cabe inclusive imaginar que una revolución se cumpla en seco, sin una gota de sangre. La revolución no es la barricada, sino un estado de espíritu. Este estado de espíritu no se produce en cualquier tiempo; como las frutas, tiene su estación. Es curioso advertir que en todos los grandes ciclos históricos suficientemente conocidos--mundo griego, mundo romano, mundo europeo--se llega a un punto en que comienza, no una revolución, sino toda una era revolucionaria, que dura dos o tres siglos, y acaba por transcurrir definitivamente.

Implica una completa carencia de percepción histórica considerar los levantamientos de campesinos y villanos en la Edad Media como hechos precursores de la moderna revolución. Son cosas que no tienen nada importante que ver entre sí. El hombre medieval, cuando se rebela, se rebela contra los abusos de los señores. El revolucionario, en cambio, no se rebela contra los abusos, sino contra los usos. Hasta no hace mucho se comenzaba la historia de la Revolución francesa presentando los años en torno a 1780 como un tiempo de miseria, de depresión social, de angustia en los de abajo, de tiranía en los de arriba. Por ignorar la estructura específica de las eras revolucionarias, se creía necesario para comprender la subversión interpretarla como un movimiento de protesta contra una opresión antecedente. Hoy ya se reconoce que en la etapa previa al general levantamiento gozaba la nación francesa de más riqueza y mejor justicia que en tiempo de Luis XIV. Cien veces se ha dicho después de Dantón que la revolución estaba hecha en las cabezas antes de que comenzara en las calles. Si se hubiera analizado bien lo que en esa expresión va incluso, se habría descubierto la fisiología de las revoluciones.

Todas, en efecto, si lo son en verdad, suponen una peculiar, inconfundible disposición de los espíritus, de las cabezas. Para comprenderla bien conviene hacer resbalar la mirada sobre el desarrollo de los grandes organismos históricos que han cumplido su curso completo. Entonces se advierte que en cada una de esas grandes colectividades el hombre ha pasado por tres situaciones espirituales distintas o, dicho de otra manera, que su vida psíquica ha gravitado sucesivamente hacia tres centros diversos.

De un estado de espíritu tradicional pasa a un estado de espíritu racionalista, y de éste a un régimen de misticismo. Son, por decirlo así, tres formas diferentes del mecanismo psíquico, tres maneras distintas de funcionar el aparato mental del hombre.

"Los funerales de la Mamá Grande"[39]
(Satire and hyperbole)

Esta es, incrédulos del mundo entero, la verídica historia de la Mamá Grande, soberana absoluta del reino de Macondo, que vivió en función de dominio durante 92 años y murió en olor de santidad un martes del setiembre pasado, y a cuyos funerales vino el Sumo Pontífico.

Ahora que la nación sacudida en sus entrañas ha recobrado su equilibrio; ahora que los gaiteros de San Jacinto, los contrabandistas de la Guajira, los arroceros del Sinú, las prostitutas de Guacamayal, los hechiceros de la Sierpe y los bananeros de Aracataca han colgado sus toldos para restablecerse de la extenuante vigilia, y que han recuperado la serenidad y vuelto a tomar posesión de sus estados el presidente de la república y sus ministros y todos aquellos que representaron al poder público y a las potencias sobrenaturales en la más espléndida ocasión funeraria que registren los anales históricos ahora que el Sumo Pontífice ha subido a los cielos en cuerpo y alma, y que es imposible transitar en Macondo a causa de las botellas vacías las colillas de cigarrillos, los huesos roídos, las latas y trapos y excrementos que dejó la muchedumbre que vino al entierro, ahora es la hora de recostar un taburete a la puerta de la calle y empezar a contar desde el principio los pormenores de esta conmoción nacional, antes de que tengan tiempo de llegar los historiadores.

Hace catorce semanas, después de interminables noches de cataplasmas, sinapsismos y ventosas, demolida por la delirante agonía, la Mamá Grande ordenó que la sentaran en su viejo mecedor de bejuco para expresar su última voluntad. Era el único requisito que le hacía falta para morir. Aquella mañana, por intermedio del padre Antonio Isabel, había arreglado los negocios de su alma, y sólo le faltaba arreglar los de sus arcas con los nueve sobrinos, sus herederos universales, que velaban en torno al lecho. El párroco, hablando solo y a punto de cumplir cien años, permanecía en el cuarto. Se habían necesitado diez hombres para subirlo hasta la alcoba de la Mamá Grande, y se había decidido que allí permaneciera para no tener que bajarlo y volverlo a subir en el minuto final.

"Lo particular y lo universal"[40]
(Fable)

Un cronopio iba a lavarse los dientes junto a su balcón, y poseído de una grandísima alegría al ver el sol de la mañana y las hermosas nubes que corrían por el cielo, apretó enormemente el tubo de pasta dentífrica y la pasta empezó a salir en una larga cinta rosa. Después de cubrir su sepillo con una verdadera montaña de pasta, el cronopio se encontró con que le sobraba todavía una cantidad, entonces empezó a sacudir el tubo en la ventana y los pedazos de pasta rosa caían por el balcón a la calle donde varios famas se habían reunido a comentar las novedades municipales. Los pedazos de pasta rosa caían sobre los sombreros de los famas, mientras arriba el cronopio cantaba y se frotaba los dientes lleno de contento. Los famas se indignaron ante esta increíble inconsciencia del cronopio, y decidieron nombrar una delegación para que lo imprecara inmediatamente, con lo cual la delegación formada por tres famas subió a la casa del cronopio y lo increpó, diciéndole así:

--Cronopio, has estropeado nuestros sombreros, por lo cual tendrás que pagar.

Y después, con mucha más fuerza:

--¡¡Cronopio, no deberías derrochar así la pasta dentífrica!!

"Tiempo de silencio"[41]
(Meditation)

Estamos en el tiempo de la anestesia, estamos en el tiempo en que las cosas hacen poco ruido. La bomba no mata con el ruido sino con la radiación alfa que es (en sí) silenciosa, o con los rayos gamma o con los rayos cósmicos, todos los cuales son más silenciosos que un garrotazo. También castran como los rayos X. Pero yo, ya, total, para qué. Es un tiempo de silencio. La mejor máquina eficaz es la que no hace ruido. Este tren hace ruido. Va traqueteando y no es un avión supersónico, de los que van por la estratosfera, en los que se hace un castillo de naipes sin vibraciones a veinte mil metros de altura. Por aquí abajo nos arrastramos y nos vamos yendo hacia el sitio donde tenemos que ponernos silenciosamente a esperar silenciosamente que los años vayan pasando y que silenciosamente nos vayamos hacia donde se van todas las florecillas del mundo.

"Estudios"[42]
(Social essay)

El pueblo de la metrópoli tiene sus pasiones hondas e irrefrenables. Una de ellas, la más típica y vehemente, toma el aspecto externo del fútbol. Los estadios de deportes, construidos especialmente para los espectáculos de ese tipo, con capacidad para más de cien mil personas, se convierten los días feriados en templos a los que concurren feligreses de un culto muy complejo y muy antiguo. La forma que reviste es sencilla, asistir con desbordante apasionamiento a un partido de fútbol que el espectador profano jamás podrá sentir qué significa. Es un acto que acumula el violento deseo de lucha, el instinto de guerra, la admiración a la destreza, el ansia de gritar y vituperar. No es un juego, por supuesto, sino un espectáculo semejante a una ceremonia religiosa con que los pueblos antiguos calmaban la necesidad de arrojar de sí a los espíritus de la ciudad sometidos por la disciplina y las normas de la convivencia social. Con la misma necesidad catártica se va a la iglesia y se iba al teatro de Dionisos...

No existe le ciudad, no existe el mundo. El círculo de espectadores encierra como en una isla apartada de la vida, de la historia, del destino, una población que ha roto todo vínculo con la familia y el deber. Han borrado de su memoria todo el pasado, han suprimido su propia existencia de ciudadanos con nombres, edad, domicilio y oficio, para reducirse a entes abstractos, entidades de pasión incandescente, de libres e irresponsables efusiones. Cuando aparecen en la pista los jugadores, un torrente de voces rueda por las gradas y se eleva al firmamento vacío. Entonces se opera el misterio de la fascinación. Desde ese instante el estadio se desconecta de la tierra y emprende su marcha de bólido a través de un piélago de emociones. Es como la sala oscura del cinematógrafo: un lugar fuera del espacio, del tiempo y de la realidad.

"Círculo"[43]
(Evocation)

Teníamos el campo al lado de nuestras casas. El campo estaba al lado de todas las casas del pueblo. Se despertaba con nosotros, se dormía a la hora de nuestro sueño. Pasé mi niñez en una de esas casas con flores altas. Parecía inventada por un chico, tenía las ventanas que todos los chicos ponen en las casas que dibujan, ladeaditas, como borrachas. En mi pueblo las casas eran muy viejas, del tiempo en que nadie tenía el derecho de reprocharles a las ventanas que fueran inhábiles o fantásticas.

Un tubo de chimenea, eternamente torcido, salía de un costado.

Por los senderos del otoño tanteábamos la humilde inteligencia de los animales. En primavera oíamos el latido de la tierra. Margarita decía: ya se mueven. O: ya van a nacer. Profetizaba las flores.

"Platero y yo"[44]
(Poetic prose--prose poem)

Platero es pequeño, peludo, suave; tan blando por fuera, que se diría todo de algodón, que no lleva huesos. Sólo los espejos de azabache de sus ojos son duros cual dos escarabajos de cristal negro.

Lo dejo suelto, y se va al prado, y acaricia tibiamente con su hocico, rozándolas apenas, las florecillas rosas, celestes y gualdas... Lo llamo dulcemente: "¿Platero?", y viene a mí con un trotecillo alegre que parece que se ríe, en no sé qué cascabeleo ideal...

Come cuanto le doy. Le gustan las naranjas mandarinas, las uvas moscateles, todas de ámbar, los higos morados, con su cristalina gotita de miel...

Es tierno y mimoso igual que un niño, que una niña...; pero seco y fuerte por dentro, como de piedra. Cuando paso sobre él, los domingos, por las últimas callejas del pueblo, los hombres del campo, vestidos de limpio y despaciosos, se quedan mirándolo:

--Tien'asero...

Tiene acero. Acero y plata de luna, al mismo tiempo.

3. German

"Die Wassernixe"[45]
(Fairy tale)

Ein Brüderchen und ein Schwesterchen spielten an einem Brunnen, und wie sie so spielten, plumpsten sie beide hinein. Da war unten eine Wassernixe, die sprach: "Jetzt hab ich euch, jetzt sollt ihr mir brav arbeiten", und führte sie mit sich fort. Dem Mädchen gab sie verwirrten garstigen Flachs zu spinnen, und es musste Wasser in ein hohles Fass schleppen, der Junge aber sollte einen Baum mit einer stumpfen Axt hauen; und nichts zu essen bekamen sie als steinharte Klösse. Da wurden zuletzt die Kinder so ungeduldig, dass sie warteten, bis eines Sonntags

die Nixe in der Kirche war; da entflohen sie. Und als die Kirche vorbei war, sah die Nixe, dass die Vögel ausgeflogen waren, und setzte ihnen mit grossen Sprüngen nach. Die Kinder erblickten sie aber von weitem, und das Mädchen warf eine Bürste hinter sich, das gab einen grossen Bürstenberg, mit tausend und tausend Stacheln, über den die Nixe mit grosser Mühe klettern musste; endlich aber kam sie doch hinüber. Wie das die Kinder sahen, warf der Knabe einen Kamm hinter sich, das gab einen grossen Kammberg mit tausendmal tausend Zinken, aber die Nixe wusste sich daran festzuhalten und kam zuletzt doch drüber. Da warf das Mädchen einen Spiegel hinterwärts, welches einen Spiegelberg gab, der war so glatt, dass sie unmöglich drüber konnte. Da dachte sie: Ich will geschwind nach Haus gehen und meine Axt holen und den Spiegelberg entzweihauen. Bis sie aber wiederkam und das Glas aufgehauen hatte, waren die Kinder längst weit entflohen, und die Wassernixe musste sich wieder in ihren Brunnen trollen.

"Werbung = Geldverschwendung"[46]

(Journalistic prose)

Es wird immer die Frage gestellt, ob man nicht die gewaltigen Beträge, die für die Werbung ausgegeben werden, wirtschaftlich besser einsetzen könnte. Und in der Tat hat es auf den ersten Blick etwas Faszinierendes zu sagen, statt 10 Millionen DM Werbung sollte eine Firma nur für 5 Millionen werben. Spielend würde sich dann in Tarifkonflikten die Diskussion um Zehntelprozente erübrigen. Oft meint man auch, daß die Werbung die Produkte verteuere und daß die Werbung die Produkte verteuere und daß sie bei einem Wegfall eben billiger würden.

Es ist daher gut, einmal darüber nachzudenken, was eigentlich die Grundlagen dieser Marktwirtschaft sind. Sie beruht darauf, daß jeder nach den Gesetzen der Gewerbefreiheit ein beliebiges Produkt herstellen kann und dieses nach den Regeln des Wettbewerbs im Markt verkauft. Er muß daher auf sein Produkt aufmerksam machen, und er muß vor allen Dingen, um zu rentabler Produktion zu gelangen, einen guten Verkauf erzielen. Die Erfahrung zeigt, daß, je mehr ein Hersteller von einer Ware verkauft, um so billiger die Ware geliefert werden kann. Unsere gesamte Zivilisation beruht darauf, daß wir heute über Waren verfügen, die durch Massenproduktion zu einem für jeden erschwinglichen Preis bezogen werden können. Ein Fernsehapparat ohne Serieproduktion wäre unter 10,000 DM nicht zu erhalten. Die Erfindung der Arbeitsteilung, die am Beginn der industriellen

Revolution stand, ermöglichte einen Herstellungspreis für Automobile die gerade diesen Gegenstand zum Mittelpunkt unserer Kommunikation hat werden lassen.

Technischer Fortschritt ist nur durch Wettbewerb denkbar. Wettbewerb beinhaltet erfolgreiches Verkaufen, erfolgreiches Verkaufen beinhaltet Werbung.

Ohne Werbung würde der gesamte Verkaufsmarkt verflachen. In immer stärkerem Maß würden sich die sogenannten Markenzeichen durchsetzen und nur ihre Marktanteile verteidigen. Ein neues Produkt kann bekanntlich ohne Werbung überhaupt nicht in den Handel kommen und an den Verbraucher gelangen. Durch die Aufklärung, in diesem Fall die Anzeigen, erfährt man, daß ein neues Produkt mit besseren Qualitäten zu billigerem Preis herausgekommen ist. Das zwingt dann in den meisten Fällen die Hersteller der seitherigen Erzeugnisse, sich nach der neuen Konkurrenz zu richten.

Den Geschmack der Verbraucher, seine Freude an neuen Erzeugnissen, kann man nur mit Werbung zufriedenstellen. Die Werbung ist also das A und O einer sich ständig mühenden Wirtschaft. Sie hält überhaupt auf die Dauer den Markt lebendig.

Oftmals hatte ich Gelegenheit, Länder zu besuchen, in denen es keine Werbung gibt. Das sind die Staaten jenseits des „Eisernen Vorhangs". Die Zeitungen und Zeitschriften, die dort erscheinen, bringen kaum ein Inserat. Die Schaufenster sind, mit wenigen Ausnahmen an den Paradestraßen der großen Städte, die von den westlichen Touristen aufgesucht werden, ohne jeden Kaufanreiz.

Das können wir uns überhaupt nicht vorstellen. Wenn bei uns die Werbung stirbt, dann stirbt auch die freie Marktwirtschaft. Dann sind wir genauso arm wie die jenseits des „Eisernen Vorhangs".

Ich will nicht verhehlen, daß es auch Auswüchse in der Werbung gibt, die mir manchmal nicht gefallen. Aber deswegen darf man dieses entscheidende Verkaufsinstrument nicht zerstören; denn ohne die Werbung hätten wir unseren heutigen Wohlstand nie erreicht.

Dies muß gerade jenen gesagt werden, die unaufhörlich gegen die Werbung zu Felde ziehen, in Wirklichkeit aber damit unsere Wirtschaftsordnung treffen wollen.

Geradezu unerklärlich ist es mir aber, wenn im Fernsehen oder in der Presse Stellung bezogen wird für generelles Werbeverbot. Die BUNTE Illustrierte so habe ich einmal ausgerechnet würde ohne Werbung weit über 5 DM kosten. Das Fernsehen müßte ohne Werbung an Stelle von 10 DM mindestens 30 DM verlangen. Eine Tageszeitung würde dann pro Exemplar 2 DM kosten.

Es wäre ganz klar, daß das gesamte System von Information und Meinungsvielfalt sich schlagartig verändern würde. Und dies können in der Tat nur jene wollen, denen an einer radikalen Abschaffung aller Institutionen unseres Staates gelegen ist.

"Gute und schlechte Tage"[47]
(Literary prose)

Der Tag war vergangen, wie eben die Tage so vergehen; ich hatte ihn herumgebracht, hatte ihn sanft umgebracht, mit meiner primitiven und schüchternen Art von Lebenskunst; ich hatte einige Stunden gearbeitet, alte Bücher gewälzt, ich hatte zwei Stunden lang Schmerzen gehabt, wie ältere Leute sie eben haben, hatte ein Pulver genommen und mich getreut, daß die Schmerzen sich überlisten ließen, hatte in einem heißen Bad gelegen und die liebe Wärme eingesogen, hatte dreimal die Post empfangen und all die entbehrlichen Briefe und Drucksachen durchgesehen, hatte meine Atemübungen gemacht, die Gedankenübungen aber heut aus Bequemlichkeit weggelassen, war eine Stunde spazieren gewesen und hatte schöne, zarte, kostbare Federwölkchenmuster in den Himmel gezeichnet gefunden. Das war sehr hübsch, ebenso wie das Lesen in den alten Büchern, wie das Liegen im warmen Bad, aber--alles in allem--war es nicht gerade ein entzückender, nicht eben ein strahlender, ein Glücks- und Freudentag gewesen, sondern eben einer von diesen Tagen, wie sie für mich nun seit langer Zeit die normalen und gewohnten sein sollten: maßvoll angenehme, durchaus erträgliche, leidliche, laue Tage eines älteren unzufriedenen Herrn, Tage ohne besondere Schmerzen, ohne besondere Sorgen, ohne eigentlichen Kummer, ohne Verzweiflung, Tage, an welchen selbst die Frage, ob es nicht an der Zeit sei, dem Beispiele Adalbert Stifters zu folgen und beim Rasieren zu verunglücken, ohne Aufregung oder Angstgefühle sachlich und ruhig erwogen wird.

Wer die anderen Tage geschmeckt hat, die bösen, die mit den Gichtanfällen oder die mit jenem schlimmen, hinter den Augäpfeln festgewurzelten, teuflisch jede Tätigkeit von Auge und Ohr aus einer Freude zur Qual verhexenden Kopfweh, oder jene Tage des Seelensterbens, jene argen Tage der inneren Leere und Verzweiflung, an denen uns, inmitten der zerstörten und von Aktiengesellschaften ausgesogenen Erde, die Menschenwelt und sogenannte Kultur in ihrem verlogenen und gemeinen blechernen Jahrmarktsglanz auf Schritt und Tritt wie ein Brechmittel entgegengrinst, konzentriert und zum Gipfel der Unleidlichkeit getrieben im eigenen kranken Ich--wer jene Höllentage geschmeckt hat, der ist mit solchen Normal- und Halbundhalbtagen gleich dem heutigen sehr zufrieden, dankbar sitzt er am warmen Ofen, dankbar stellt er beim Lesen des Morgenblattes fest, daß auch heute wieder kein Krieg ausgebrochen, keine neue Diktatur errichtet, keine besonders krasse Schweinerei in Politik und Wirtschaft aufgedeckt worden ist, dankbar stimmt er die Saiten seiner verrosteten Leier zu Einem gemäßigten, einem leidlich frohen, einem nahezu vergnügten Dankpsalm, mit dem er seinen stillen, sanften, etwas mit Brom betäubten Zufriedenheitshalbundhalbgott langweilt, und in der laudicken Luft dieser zufriedenen Langeweile, dieser sehr dankenswerten Schmerzlosigkeit sehen die beiden, der öde nickende Halbundhalbgott und der leicht angegraute, den gedämpften Psalm singende Halbundhalbmensch, einander wie Zwillinge ähnlich.

NOTES

1. Elaine P. Maimon, Talking to strangers, *College Composition and Communication* (December 1979), 364-69.

2. Controversy over this point exists among both English and foreign language specialists. See John F. Lalande, An error in error correction policy, *ADFL Bulletin* (March 1981), 45-47.

3. I appreciate Elaine Maimon's suggestion that students be asked to write a short acknowledgment page for each finished draft. In this piece, students mention the sources of ideas and assistance they received, thereby not only thanking colleagues for help received during class editing and peer group sessions, but also giving witness to the fact that writing, though a lonely task, has community impact because it supposes a reader. When some of these readers are brought in at the composing stage, they can offer substantial support to the writer's efforts to communicate well. Students might write this acknowledgment page in English or model one on a sample in the target language.

4. To adapt to shorter terms, I would suggest dropping writing assignments in the following order: 8, 6, 4, 11, and 7. Choose among the most useful grammar chapters in the text being used. Remove one in-class theme.

5. Student evaluations of the course are another important contribution to this teamwork (see Appendix D, p. 104).

6. Alasdair MacIntyre, Noam Chomsky's view of language, in Mark Lester, ed., *Readings in applied transformational grammar* (New York: Holt, Rinehart & Winston, 1970), 108.

7. This has occurred as composition enrollments in other foreign languages have held or dipped. Other factors may operate on this increase as well as course methodology. It has, however, been a positive factor according to student statements.

8. See Jacqueline Morton's *English grammar for students of French* (Ann Arbor: The Olivia and Hill Press, 1978). Also available for other languages.

9. Students show the instructor first drafts or other preliminary material on the class day following the assignment of the topic (see plan, Day One, p. 8). They may *occasionally*

use English in some first draft sentences. When I look over these drafts, I suggest ways of handling the information in problem sentences in the foreign language. Sometimes I simply stand at the door and look at these drafts as students leave the room after class. Other times, I take seven to ten minutes of class time to review them while students work in peer groups. When the teacher assists all the way through in developing the finished draft from the first draft, students seem to write the first draft more carefully and take it more seriously.

10. I add here the suggestion of Erika Lindemann that students keep a log in their journals of the kinds of errors they make and occasionally do some error analysis.

11. Ninety-one percent of my students during the last three semesters rewrite old compositions at least once.

12. Maimon, Talking to strangers.

13. Richard M. Eastman, *Style*, 2nd ed. (New York: Oxford University Press, 1978).

14. Paul Tillich, Theology of culture, in Eastman, ibid.

15. We were using *Ensemble: littérature* by R. Comeau, F. Bustin, and N. Lamoureux (New York: Holt, Rinehart & Winston, 1977) as a reader. The passages referred to in this section are drawn from works in this book. See pp. 112-121 for texts suggested for Spanish and German classes.

16. During discussion of prose style, I usually use an outline such as the one suggested on p. 63 to guide class progress. Student comments can sometimes become disorganized.

17. "In 'Déjeuner du matin,' the man is depicted as a robot. The poem's structure reminds me of a program for a computer. To illustrate, let's assume that the man is a robot. His task is to drink a cup of coffee. The program would be: (1) Take a cup, (2) Pour coffee in the cup, (3) Pour milk in the cup of coffee, (4) Pour sugar in the cup, (5) Take a spoon, (6) Stir the coffee in the cup with the spoon, etc."

18. "Approaching the city, they met a black man stretched out on the ground, only half-dressed, clad, that is, in only a pair of blue shorts. This poor man had no left leg and no right hand."

19. Additional references that are helpful in the development of prose style analysis: Jean Sareil, ed., *Explication de texte*, vols. I and II; P. Vinay and J. Darbelnet, *Stylistique comparée du français et de l'anglais*, 2nd ed., 1960; Edward Corbett, *Classical rhetoric for the modern student*.

20. In advanced composition classes, teachers might use professional translations into English of foreign language texts as well as the original texts, student prose style analyses, and pastiches. More sophisticated composition students will appreciate the degree to which the translator captured *style* as well as meaning in the translation. Elementary and intermediate students benefit from writing passages dictated from selected texts

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or hand-copying them. This contact with fine writing can only help students to develop it.

21. Sometimes it is useful to let the same student read his or her prose style analysis and pastiche so that the class may study the degree to which the author followed in the imitation his or her own style description.

22. In French, I used *Ensemble: grammaire* by R. Comeau, N. Lamoureux and F. Bustin (New York: Holt, Rinehart & Winston, 1977).

23. This approach is defensible mainly because the teacher's first responsibility is to teach writing in this class. Clearly at elementary and intermediate levels this approach would need modification. With recalcitrant groups, ten-minute quizzes at the end of grammar class could perhaps spark them to take responsibility for learning and reviewing their lessons.

24. Some have used a word association method. Others write a word and its translation five times and then make a list of all FL and all English vocabulary. They put this away for 24 hours and quiz themselves using only one list at a time. Some students master vocabulary best by making up sentences containing the words. I encourage fanciful and funny sentences. Other students work best at vocabulary in study couples or peer groups. I urge experimentation to find the best method for each individual.

25. Extensive exercises in French, German, and Spanish can be found in T. Cooper, G. Morain, and T. Kalivoda, *Sentence combining in second language instruction* (Washington, D.C.: Center for Applied Linguistics/ERIC Clearinghouse on Languages and Linguistics, 1980).

26. Of course I always block names of composition writers and never denigrate any work used in this manner. Likewise, if students do not wish their work to be available to future classes, they simply inform me. Most students like the sense of shared labor and common goals that comes from reworking their own and former students' compositions.

27. English composition teachers can often exchange helpful bibliography with foreign language composition teachers. For example, John C. Mellon has done a fine book, *Transformational sentence combining*, Research Report #10 (Urbana, IL: National Council of Teachers of English, 1969). See also Frank O'Hare, *Sentence combining*, Research Report #15 (Urbana, IL: NCTE, 1971). O'Hare has also prepared a workbook, *Sentencecraft* (Lexington, MA: Ginn and Co., 1975), which includes a variety of exercises presented in a systematic way. These books can help teachers organize and orient their class preparations but would be less useful for students of foreign language composition to use themselves, since they clearly deal solely with English.

28. Frank Grittner, in The teacher as co-learner (Frank Grittner, ed., *Student motivation and the foreign language*

teacher: a guide for building the modern curriculum [Skokie, IL: National Textbook Company, 1974]), expresses concern about the limited opportunities for student self-expression in foreign language courses (pp. 16-18). Journals offer a suitable setting for this important personal aspect of communication.

29. In my grading schema, all journal entry grades grouped together count for 5% of the final grade. (See p. 41 for details.)

30. Mina Shaughnessey, *Errors and expectations* (New York: Oxford University Press, 1977).

31. Ibid.

32. These examples can apply to French, Spanish, or German.

33. Gene Stanford and the Committee on Classroom Practices, *How to handle the paper load* (Urbana, IL: NCTE, 1979). See for suggestions used by English composition teachers.

34. I am grateful to William Hatfield, Purdue University, for suggesting this open-ended format to me. I have found that it encourages more complete responses than other evaluation methods and it offers another chance for students to write.

35. From Voltaire's *Zadig*, Ch. IX.

36. Published in the *Revue française* of June 10 and 20, 1859.

37. From F. Firman and J. Gazio, *Etre jeune en France*, Civilisation TFF series (Paris: Hachette, 1975). Reprinted with permission of Hachette, Paris, © 1975.

38. From Jose Ortega y Gasset, in *Colleccion Austral*, 6th ed. (Buenos Aires/Mexico: Espasa-Calpe Argentina, 1947).

39. From Gabriel García Márquez, "Los funerales de la Mamá Grande," in *Los funerales de la Mamá Grande* (Buenos Aires: Editorial Sudamericana, 1962).

40. From Julio Cortázar, in *Historias de Cronopios y de famas* (Buenos Aires: Minotauro, 1962).

41. From Luis Martín-Santos, *Tiempo de silencio* (Barcelona: Seix Barral, 1966).

42. From Ezequiel Martinez Estrada, "Estadios," in *La cabeza de Goliat* (Buenos Aires: Centro Editor de America Latina, 1968).

43. From Elvira Orphée, in *Revista de Occidente*, Num. 100 (julio, 1971).

44. From Juan Ramón Jiménez, "Platero y yo" (Madrid: Taurus, 1916).

45. From Grimm, *Kinder- und Hausmärchen*.

46. From Franz Burda, "Wozu überhaupt Werbung?"

47. From Hermann Hesse, *Der Steppenwolf* (Frankfurt am Main: Suhrkamp Verlag, 1977), 29-30. Reprinted with permission of Suhrkamp Verlag, © 1955 by Suhrkamp Verlag, Frankfurt am Main and Hermann Hesse, Montagnola. All rights reserved.

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This article offers an excellent rationale for peer tutoring as a vehicle to enhance understanding of principles of good writing. It also offers suggestions for teachers on how to guide students in building the skills necessary to criticize each other's work effectively. I recommend that all language teachers read this article.

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Hawkins, Thomas. 1976. *Group-inquiry technique for teaching writing*. Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills. ED 128 813.

Hirsch, E. D. 1977. *The philosophy of composition.* Chicago: University of Chicago Press.

Irmscher, William F. 1979. *Teaching expository writing.* New York: Holt, Rinehart & Winston.

This straightforward text discusses issues such as the process of writing and why and how to teach writing. It includes a large section on course planning, teaching vocabulary, syntax, and style, and concludes with a section on evaluation.

Lalande, John. 1981. An error in error correction policies. *ADFL Bulletin* (March):45-47.

This article argues for more extensive or "total correction" policies against the so-called "traditional" selective error correction. The author's theoretical justification and his bibliographic entries on both sides of the issue make this an interesting piece for consideration of teachers of writing in FL departments.

MacIntyre, Alasdair. 1970. Noam Chomsky's view of language. In *Readings in applied transformational grammar*, Mark Lester, ed. New York: Holt, Rinehart & Winston, 1979.

Maimon, Elaine P. 1979. Talking to strangers. *College composition and communication* (December):364-69.

Maimon stresses collaborative learning and the importance of having students write drafts, edit, and write often.

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Mellon, John C. 1969. *Transformational sentence combining.* Research Report #10. Urbana, IL: National Council of Teachers of English. ED 034 752.

Moffat, James. 1964. *Teaching the universe of discourse.* Boston: Houghton-Mifflin.

Morton, Jacqueline. 1978. *English grammar for students of French.* Ann Arbor: The Olivia and Hill Press.

Also available for other languages. Excellent support for English skills.

O'Hare, Frank. 1971. *Sentence combining.* Research Report #15. Urbana, IL: National Council of Teachers of English. ED 073 483.

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This workbook covers fairly elementary levels but is useful as a guide to foreign language teachers attempting to isolate for their students types of sentences and combining techniques.

Rivers, Wilga. 1976. Motivation in bilingual programs. In *Speaking in many tongues*, Wilga Rivers, ed. 2nd ed. Rowley, MA: Newbury House.

Sareil, Jean. 1967. *Explication de texte.* Vols. I and II. Englewood Cliffs: Prentice-Hall.

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Shaughnessey, Mina. 1977. *Errors and expectations.* New York: Oxford University Press.

This book is especially helpful to foreign language teachers with little or no background in composition teaching. The descriptive bibliography offers specific guidance on readings about the writing process, the learner's situation, grammar and vocabulary, spelling, second language learning, and academic discourse.

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*Documents identified by an ED number may also be read on microfiche at an ERIC library collection or ordered from the ERIC Document Reproduction Service, P.O. Box 190, Arlington, VA 22210.

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